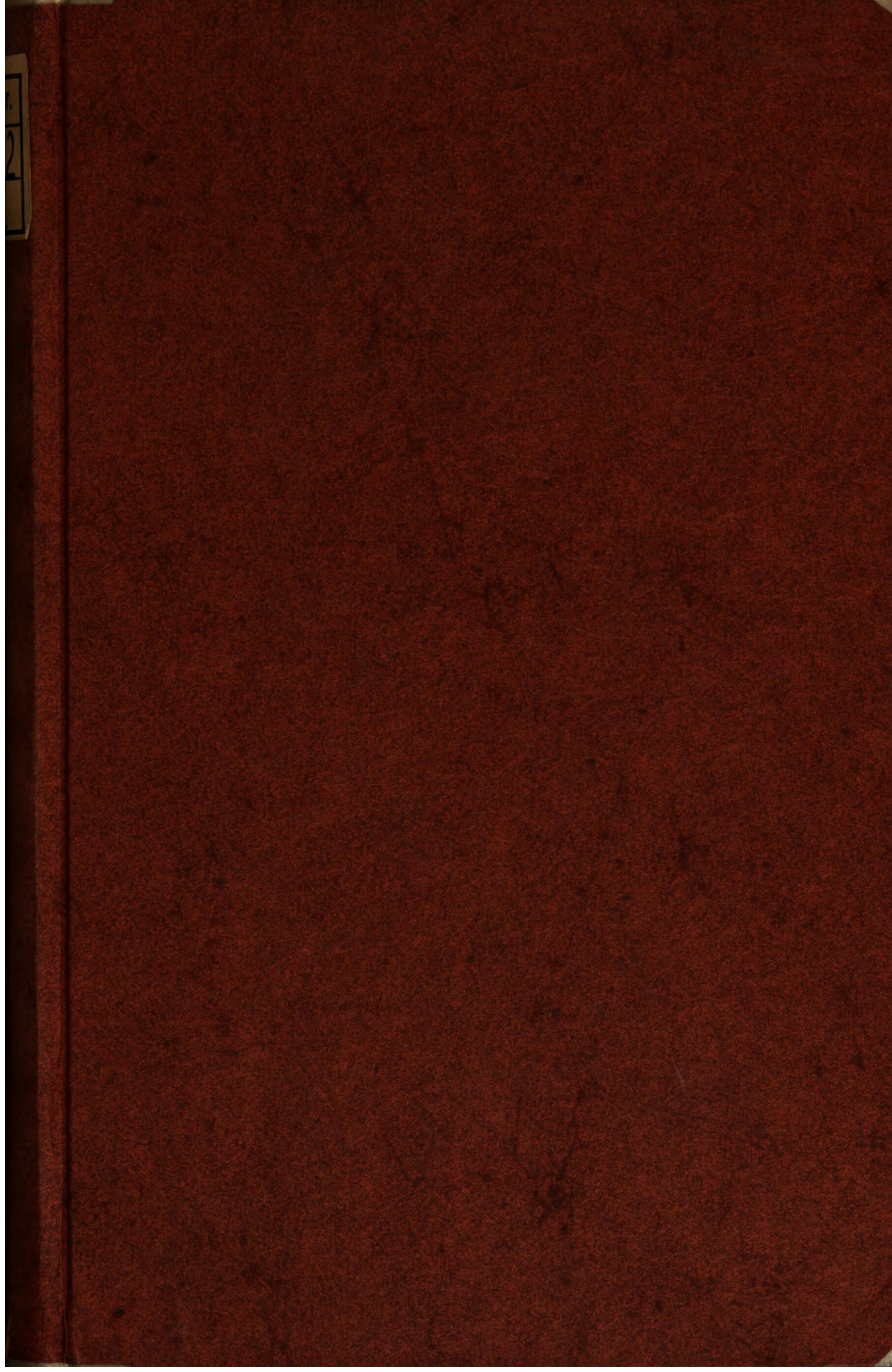




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THE
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OF

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WITH NOTES

FOR THE USE OF THOSE WHO HAVE MADE SOME

PROGRESS IN THE LANGUAGE.

Eighth Edition.

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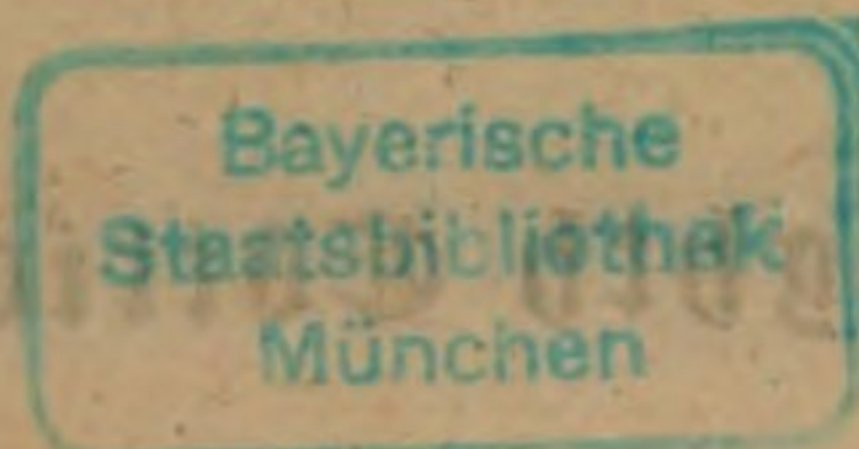
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Nequaquam me pœnitet hujus studii, quod per hanc recensionem in *tractatione veterum Grammaticorum* consumsi. Imò tantum eo me adjutum sentio, non modò ad hoc opus, sed ad omnem facultatem linguæ Græcæ, neminem ut arbitrer in *Græcis scriptoribus intelligendis* proficere posse, nisi simili cursu lectionis *præcepta* illorum *collegerit*, et ad optimas rationes *examinaverit*.

WOLFIUS, *Proleg. ad Homer.*



Directions to the Binder.

Insert Plate of Abbreviations opposite to	p. 1
Greek Tree opposite to	41

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THERE are twenty-four LETTERS in Greek :

A α	Alpha	a
B β β	Beta	b
Γ γ γ	Gamma	g
Δ δ	Delta	d
E Ε ε	Epsilon	ě
Z ζ ζ	Zeta	z, ds.
H η	Eta	ē
Θ θ θ	Theta	th
I ι	Iota	i
K κ	Kappa	k ^r
Λ λ	Lambda	l
M μ	Mu	m
N ν	Nu	n
Ξ ξ	Xi	x (cs, gs.)
O ο	Omicron	ō
Π π π	Pi	p
P ρ ρ	Rho	r, rh.
Σ σ σ, final ς	Sigma	s
T τ τ ²	Tau	t
Υ υ	Upsilon	u ^r
Φ φ	Phi	ph
Χ χ	Chi	ch
Ψ ψ	Psi	ps
Ω ω	Omega	ō

¹ K is in Latin generally changed into *c* ; Υ into *y*, as κύκνος, *cycnus*.

² In the beginning of a word β not β, γ not γ, θ not θ, τ not τ, should be used ; but this distinction is not always observed.

Of these, seven are VOWELS :

ε,	ο, ¹	short,
η,	ω,	long, ²
α,	ι, υ,	doubtful. ³

There are twelve DIPHTHONGS :

Six *proper* : αι, αυ, ει, ευ, οι, ου.⁴

Six *improper* : αι, ηι, ωι, ηυ, υι, ωυ.⁵

¹ The letters ε, ο, υ and ω were called ει, ου, υ and ω, without the adjective, during many centuries after the Christian era.

In *e psilon*, *o micron*, *u psilon*, *i* is long. But the names of these letters have, since the adoption of the distinctive adjectives, been pronounced in this country as single words with the English accent, *épsilon*, *ómicron*, *úpsilon*. Some persons have lately resumed the former pronunciation. Ω should be called *omëga*.

The addition of *psilon* to υ appears unnecessary, as that vowel is not, like ε and ο, distinguished from a corresponding letter.

² Anciently ε was used for η, and ο for ω or ου : thus KOPEΣ for Κόρης, ΘΕΟΝ for Θεών, and ΗΕΡΟΔΟ for Ἡρώδου. The long mark was then placed over ε and ο, thus ē, ō, for η, ω.

³ They are called *doubtful*, because in some syllables they are long, in others short.

⁴ Αι is in Latin changed into æ ; rarely ai, as Μαία, *Maia* ; ει into ī, sometimes into ē, as Μήδεια, *Medea* ; οι into α ; ου into ū.

⁵ In the formation of the *proper* diphthongs, ι and υ are placed after α, ε, or ο. Hence ι and υ are called *Subjunctive*, and the rest, *Prepositive*.

In the formation of the *improper* diphthongs, ι and υ are placed after the same vowels made long, ā, η, or ω. The ι, then become silent, is subscribed, or placed under the former vowel. For the same reason υι is sometimes written *y*.

The silent ι was anciently either omitted, or added to the former vowel, as appears from Inscriptions and ancient MSS. thus ΔΠΑΝ or ΔΠΑΙΝ for δρᾶν. It is still sometimes joined to capital letters, thus Αι.

Perhaps in strictness αυ and υι should be considered sometimes as

Of the seventeen CONSONANTS, nine are *mutes*, divided into

Three *soft*, π , κ , τ ;

Three *middle*, β , γ , δ ;

Three *aspirate*, ϕ , χ , θ .

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus π has β for its *middle*, and ϕ for its *aspirate*.¹

Σ ² may be called a *solitary* consonant, which placed after the mutes assists in forming

Three *double* letters; thus,

$\pi\varsigma$, $\beta\varsigma$, $\phi\varsigma$, form ψ ;

$\kappa\varsigma$, $\gamma\varsigma$, $\chi\varsigma$, form ξ ;

$\tau\varsigma$, $\delta\varsigma$, $\theta\varsigma$, form ζ .

And four are *liquids*: λ , μ , ν , ρ .³

proper, sometimes as *improper*, diphthongs, according to the quantity of the former vowel.

When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a diæresis, as $\alpha\ddot{\upsilon}\pi\nu\omicron\varsigma$.

¹ When two *mutes* come together, they must be both either soft, middle, or aspirate: thus $\tau\acute{\epsilon}\tau\nu\pi\tau\alpha\iota$, $\acute{\epsilon}\tau\acute{\upsilon}\phi\theta\eta\nu$, not $\tau\acute{\epsilon}\tau\nu\phi\tau\alpha\iota$, $\acute{\epsilon}\tau\acute{\upsilon}\pi\theta\eta\nu$; except in compounds, as $\acute{\epsilon}\kappa\phi\epsilon\acute{\upsilon}\gamma\omega$. But an aspirate is not doubled, thus $\Sigma\alpha\pi\phi\acute{\omega}$, not $\Sigma\alpha\phi\phi\acute{\omega}$.

² Called *Sigma* in the Ionic, *San* in the Doric, dialect.

³ Γ before γ , κ , ξ , χ , is pronounced like ν ; thus $\acute{\alpha}\gamma\gamma\epsilon\lambda\omicron\varsigma$ is pronounced $\acute{\alpha}\nu\gamma\epsilon\lambda\omicron\varsigma$, like n in *angle*.

N is changed into $\left\{ \begin{array}{l} \gamma \text{ before } \gamma, \kappa, \xi, \chi; \\ \mu \text{ before } \beta, \mu, \pi, \phi, \psi; \\ \lambda, \rho, \text{ and } \sigma \text{ before } \lambda, \rho, \sigma. \end{array} \right.$

Thus $\acute{\epsilon}\gamma\gamma\rho\acute{\alpha}\phi\omega$ for $\acute{\epsilon}\nu\gamma\rho\acute{\alpha}\phi\omega$; $\acute{\epsilon}\mu\beta\alpha\acute{\iota}\nu\omega$ for $\acute{\epsilon}\nu\beta\alpha\acute{\iota}\nu\omega$; $\sigma\upsilon\mu\mu\acute{\epsilon}\nu\omega$ for $\sigma\upsilon\nu\mu\acute{\epsilon}\nu\omega$: so in Latin, *impedio* for *inpedio*; *illudo* for *inludo*, &c. and anciently *aggulus* for *angulus*, &c.

There are two BREATHINGS, one of which is placed over every vowel or diphthong beginning a word :

The *soft* ('), the *aspirate* (').¹

APOSTROPHE (') shows that a vowel is cut off, as ἀλλ' ἐγὼ for ἀλλὰ ἐγώ.²

N is added to Dative Plurals in σι, to Verbs of the third person in ε and ι, when the next word begins with a vowel ; thus ἔλεγεν αὐτῷ for ἔλεγε αὐτῷ. Also to εἴκοσι, κε, νόσφι, νυ, ὀπισθε, παντάπασι, πέρυσι, πρόσθε ; and to lengthen a final short syllable in poetry.

The negative οὐ is used before a consonant, οὐκ before a soft vowel, οὐχ before an aspirate : ἐξ before a consonant becomes ἐκ : οὕτω, ἄχρι, and μέχρι before a vowel take s, as οὕτως ἔφη.

¹ The *aspirate* has the force of *h* : thus ὁ is pronounced *ho*.

Υ and ρ at the beginning of a word have always the *aspirate*. If two ρs come together, the former has the *soft*, the latter the *aspirate* : thus ῥῥέον.

Three consonants cannot come together, unless one is a liquid, as σπλάγχνον.

Anciently H was the *aspirate* in Greek, as it is in Latin : thus HEKATON was written for ἑκατόν. The parts of the H were taken to denote the breathings. Thus the mark of the *soft* was γ, of the *aspirate*, F. This form was afterwards simplified into ʃ and ʄ ; and lastly rounded into the present shape, ' and '.

The Æolians, who avoided the *aspirate*, used another sound, similar to a V or a W, to prevent the hiatus occasioned by the meeting of vowels in different syllables : this was called the digamma, because its figure resembled two gammas, one over the other, thus F or F. Thus *ἑσπέρα* for ἑσπέρα, ὠφὼν for ὠόν, τοῦτο *ἴδον* for τοῦτο ἴδον. Hence the Latin *vespera*, *ovum*, *video*, &c.

² The vowels thus cut off are α, ε, ι, ο, and the diphthongs αι and οι ; but περὶ and πρὸ never, and datives of the third declension seldom, also their final vowel.

When an apostrophe takes place, a soft mute before an aspirate vowel is changed into its corresponding aspirate : thus for ἀπὸ οὖ, ἀπ' οὖ is changed into ἀφ' οὖ.

There are three ACCENTS : the *acute* (^), the *grave* (`), and the *circumflex* (~).¹

The *acute* is placed on one of the three last syllables of a word.

The *grave* is placed on the last syllable alone.

The *circumflex* is placed on a long vowel or diphthong in one of the two last syllables.²

There are only four POINTS or STOPS :

The *comma*, like the Latin (,).

The *note of interrogation* (;).

The *colon*, or point at top (·).

The *full stop*, like the Latin (.).

These vowels and diphthongs are sometimes cut off at the beginning of a word by the Attics : thus ᾠ γαθὲ for ᾠ ἀγαθέ.

Two words are often joined in one by Crasis ; as καὶ γὰρ for καὶ ἐγὼ, κἄτα for καὶ εἶτα, ἀνὴρ for ὁ ἀνὴρ, οὐκ for ὁ ἐκ, αὐτὸς for ὁ αὐτὸς, ὦνα for ὦ ἀνα, ἐγὼ οἶδα for ἐγὼ οἶδα, χὼ for καὶ ὁ, χῶ for καὶ οἱ, θοιμάτιον for τὸ ἱμάτιον, &c.

¹ The *circumflex* was first marked ^, then ^, lastly ~.

² A word accented on the last syllable is called *oxyton* or *acutiton* ; a word not accented on the last syllable is called *baryton* or *graviton*.

A word accented on the penultima is called *paroxyton*, on the antepenultima, *proparoxyton*.

A word circumflexed on the last syllable is called *perispomenon*, on the penultima, *properispomenon*.

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THERE are twenty-four LETTERS in Greek :

A α	Alpha	a
B β β̣	Beta	b
Γ γ γ̣	Gamma	g
Δ δ	Delta	d
E Ε ε	Epsilon	ě
Z ζ ζ̣	Zeta	z, ds.
H η	Eta	ē
Θ θ θ̣	Theta	th
I ι	Iota	i
K κ	Kappa	k ¹
Λ λ	Lambda	l
M μ	Mu	m
N ν	Nu	n
Ξ ξ	Xi	x (cs, gs.)
O ο	Omicron	ō
Π π π̣	Pi	p
P ρ ϑ	Rho	r, rh.
Σ Ϛ σ, final ϝ	Sigma	s
T τ τ̣ ²	Tau	t
Υ υ	Upsilon	u ¹
Φ φ	Phi	ph
Χ χ	Chi	ch
Ψ ψ	Psi	ps
Ω ω	Omega	ō

¹ K is in Latin generally changed into c ; Υ into y, as κύκνος, *cycnus*.

² In the beginning of a word β not β̣, γ not γ̣, θ not θ̣, τ not τ̣, should be used ; but this distinction is not always observed.

Of these, seven are VOWELS :

ε,	ο, ¹	short,
η,	ω,	long, ²
α,	ι, υ,	doubtful. ³

There are twelve DIPHTHONGS :

Six *proper* : αι, αυ, ει, ευ, οι, ου.⁴

Six *improper* : αι, ηι, ωι, ηυ, υι, ωυ.⁵

¹ The letters ε, ο, υ and ω were called ει, ου, υ and ω, without the adjective, during many centuries after the Christian era.

In *e psilon*, *o micron*, *u psilon*, *i* is long. But the names of these letters have, since the adoption of the distinctive adjectives, been pronounced in this country as single words with the English accent, *épsilon*, *ómicron*, *úpsilon*. Some persons have lately resumed the former pronunciation. Ω should be called *omëga*.

The addition of *psilon* to υ appears unnecessary, as that vowel is not, like ε and ο, distinguished from a corresponding letter.

² Anciently ε was used for η, and ο for ω or ου : thus KOPEΣ for Κόρης, ΘEON for Θεών, and HEPOΔO for Ἡρώδου. The long mark was then placed over ε and ο, thus ē, ō, for η, ω.

³ They are called *doubtful*, because in some syllables they are long, in others short.

⁴ Αι is in Latin changed into æ ; rarely αι, as Μαία, *Maia* ; ει into ī, sometimes into ē, as Μήδεια, *Medea* ; οι into α ; ου into ū.

⁵ In the formation of the *proper* diphthongs, ι and υ are placed after ᾱ, ε, or ο. Hence ι and υ are called *Subjunctive*, and the rest, *Prepositive*.

In the formation of the *improper* diphthongs, ι and υ are placed after the same vowels made long, ᾱ, η, or ω. The ι, then become silent, is subscribed, or placed under the former vowel. For the same reason υι is sometimes written γ.

The silent ι was anciently either omitted, or added to the former vowel, as appears from Inscriptions and ancient MSS. thus ΔPAN or ΔPAIN for δρᾱν. It is still sometimes joined to capital letters, thus Αι.

Perhaps in strictness αυ and υι should be considered sometimes as

Of the seventeen CONSONANTS, nine are *mutes*, divided into

Three *soft*, π, κ, τ;

Three *middle*, β, γ, δ;

Three *aspirate*, φ, χ, θ.

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus π has β for its *middle*, and φ for its *aspirate*.¹

Σ² may be called a *solitary* consonant, which placed after the mutes assists in forming

Three *double* letters; thus,

πς, βς, φς, form ψ;

κς, γς, χς, form ξ;

τς, δς, θς, form ζ.

And four are *liquids*: λ, μ, ν, ρ.³

proper, sometimes as *improper*, diphthongs, according to the quantity of the former vowel.

When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a diæresis, as αῦπνος.

¹ When two *mutes* come together, they must be both either soft, middle, or aspirate: thus τέτυπται, ἐτύφθην, not τέτυφται, ἐτύπθην; except in compounds, as ἐκφεύγω. But an aspirate is not doubled, thus Σαπφῶ, not Σαφφῶ.

² Called *Sigma* in the Ionic, *San* in the Doric, dialect.

³ Γ before γ, κ, ξ, χ, is pronounced like ν; thus ἄγγελος is pronounced ἄνγγελος, like *n* in *angle*.

N is changed into { γ before γ, κ, ξ, χ;
μ before β, μ, π, φ, ψ;
λ, ρ, and σ before λ, ρ, σ.

Thus ἐγγράφω for ἐνγράφω; ἐμβαίνω for ἐνβαίνω; συμμένω for συνμένω: so in Latin, *impedio* for *inpedio*; *illudo* for *inludo*, &c. and anciently *aggulus* for *angulus*, &c.

There are two BREATHINGS, one of which is placed over every vowel or diphthong beginning a word :

The *soft* ('), the *aspirate* (').¹

APOSTROPHE (') shows that a vowel is cut off, as ἀλλ' ἐγὼ for ἀλλὰ ἐγώ.²

N is added to Dative Plurals in σι, to Verbs of the third person in ε and ι, when the next word begins with a vowel ; thus ἔλεγεν αὐτῷ for ἔλεγε αὐτῷ. Also to εἴκοσι, κε, νόσφι, νυ, ὀπισθε, παντάπασι, πέρυσι, πρόσθε ; and to lengthen a final short syllable in poetry.

The negative οὐ is used before a consonant, οὐκ before a soft vowel, οὐχ before an aspirate : ἐξ before a consonant becomes ἐκ : οὕτω, ἄχρι, and μέχρι before a vowel take s, as οὕτως ἔφη.

¹ The *aspirate* has the force of *h* : thus ὁ is pronounced *ho*.

Υ and ρ at the beginning of a word have always the *aspirate*. If two ρs come together, the former has the *soft*, the latter the *aspirate* : thus ῥῥεον.

Three consonants cannot come together, unless one is a liquid, as σπλάγχνον.

Anciently H was the *aspirate* in Greek, as it is in Latin : thus HEKATON was written for ἑκατόν. The parts of the H were taken to denote the breathings. Thus the mark of the *soft* was γ, of the *aspirate*, F. This form was afterwards simplified into ς and ϗ ; and lastly rounded into the present shape, ' and '.

The Æolians, who avoided the *aspirate*, used another sound, similar to a V or a W, to prevent the hiatus occasioned by the meeting of vowels in different syllables : this was called the digamma, because its figure resembled two gammas, one over the other, thus F or F. Thus φεσπέρα for ἑσπέρα, ὦφόν for ὦν, τοῦτο φίδον for τοῦτο ἴδον. Hence the Latin *vespera*, *ovum*, *video*, &c.

² The vowels thus cut off are α, ε, ι, ο, and the diphthongs αι and οι ; but περί and πρό never, and datives of the third declension seldom, also their final vowel.

When an apostrophe takes place, a soft mute before an aspirate vowel is changed into its corresponding aspirate : thus for ἀπὸ οὐ, ἀπ' οὐ is changed into ἀφ' οὐ.

There are three ACCENTS : the *acute* (^), the *grave* (`), and the *circumflex* (~).¹

The *acute* is placed on one of the three last syllables of a word.

The *grave* is placed on the last syllable alone.

The *circumflex* is placed on a long vowel or diphthong in one of the two last syllables.²

There are only four POINTS or STOPS :

The *comma*, like the Latin (,).

The *note of interrogation* (;).

The *colon*, or point at top (·).

The *full stop*, like the Latin (.).

These vowels and diphthongs are sometimes cut off at the beginning of a word by the Attics : thus ᾠ γαθὲ for ᾠ ἀγαθέ.

Two words are often joined in one by Crasis ; as κἀγὼ for καὶ ἐγὼ, κᾶτα for καὶ εἶτα, ἀνὴρ for ὁ ἀνὴρ, οὐκ for ὁ ἐκ, αὐτὸς for ὁ αὐτὸς, ᾧνα for ᾧ ἀνα, ἐγῶδα for ἐγὼ οἶδα, χῶ for καὶ ὁ, χῶ for καὶ οἱ, θοιμάτιον for τὸ ἱμάτιον, &c.

¹ The *circumflex* was first marked ^, then ^, lastly ~.

² A word accented on the last syllable is called *oxyton* or *acutiton* ; a word not accented on the last syllable is called *baryton* or *graviton*.

A word accented on the penultima is called *paroxyton*, on the antepenultima, *proparoxyton*.

A word circumflexed on the last syllable is called *perispomenon*, on the penultima, *properispomenon*.

PARTS OF SPEECH.

There are eight species of words, called PARTS OF SPEECH: *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction.*¹

The four first are declined with *Gender, Number, and Case.*

There are three GENDERS: *Masculine, Feminine, and Neuter.*

There are three NUMBERS:

The *Singular* speaks of one.

The *Dual*,² of two, or a pair.

The *Plural*, of more than two.

There are five CASES: *Nominative, Genitive, Dative, Accusative, Vocative.*³

The Nominative and Vocative are frequently the same in the singular, always in the dual and plural.

The Dative has always *ι*, either final, or in a diphthong in the last syllable.

The Genitive plural always ends in *ων*.

The Dual has only two terminations, one for the Nomi-

¹ The *Interjections* are included by the Greeks among Adverbs.

² The *Dual*, which adds to the precision of the Greek language, is not used in the Æolic dialect, or in Latin. It is not found in the New Testament, in the Septuagint, or in the Fathers. In the corruption of the language by the modern Greeks, it has been omitted. Thus it was used in that copious language, the Arabic, and does not exist in the Persian.

³ An *Ablative* was admitted by ancient grammarians; but as it is always the same as the *Dative*, this form is disused in modern Grammars.

native, Accusative and Vocative ; the other for the Genitive, and Dative.

Neuters have the Nominative, Accusative, and Vocative alike ; and in the plural those cases end in α . In the dual they are the same as the masculine.

ARTICLE.

‘O, ἡ, τὸ, *The.*’

Singular.			Dual.			Plural.		
	M.	F.	N.		M.	F.	N.	
N.	ὁ,	ἡ,	τὸ,					N. οἱ, αἱ, τὰ,
G.	τοῦ,	τῆς,	τοῦ,	N. A.	τῶ,	τὰ,	τῶ,	G. τῶν,
D.	τῷ,	τῇ,	τῷ,	G. D.	τοῖν,	ταῖν,	τοῖν.	D. τοῖς, ταῖς, τοῖς,
A.	τὸν,	τὴν,	τό.					A. τοὺς, τὰς, τὰ.

NOUN.

DECLENSIONS OF NOUNS are three, answering to the three first Declensions in Latin.

The *first* ends in α and η feminine, and in $\alpha\varsigma$ and $\eta\varsigma$ masculine.

The *second* ends in $ος$ generally masculine and sometimes feminine, and $ον$ neuter.

The *third* ends in α , ι , υ neuter ; ω feminine ; ν , ξ , ρ , ς , ψ of all Genders, and increases in the Genitive.²

¹ The *article* usually answers to the definite article *the* in English. When no *article* is expressed in Greek, the English article indefinite, *a*, is signified. Thus *ἄνθρωπος* means *a* man, or *man* in general ; and *ὁ ἄνθρωπος*, *the* man. This *article*, which does not exist in Latin, has been found of great utility in modern languages.

² Ancient Grammarians give *ten* declensions. Simple ; I. $\alpha\varsigma$, $\eta\varsigma$. II. α , η . III. $ος$, $ον$. IV. $\omega\varsigma$, $\omega\nu$. V. α , ι , υ , ν , ρ , ς , ξ , ψ .—Contracted : I. $\eta\varsigma$, $ες$, $ος$. II. $ις$, $ι$. III. $ευς$, $υς$, $υ$. IV. ω , $\omega\varsigma$. V. $\alpha\varsigma$, $\rho\alpha\varsigma$.—The four first are parisyllabic ; the rest, imparisyllabic.

DECLENSIONS.¹

FIRST DECLENSION.

Singular.		Dual.		Plural.	
N.	Μοῦσ-α,			N.	Μοῦσ-αι,
G.	Μούσ-ης,	N. A. V.	Μούσ-α,	G.	Μουσ-ῶν,
D.	Μούσ-η, ²			D.	Μούσ-αις,
A.	Μοῦσ-αν,	G. D.	Μούσ-αιν.	A.	Μούσ-ας,
V.	Μοῦσ-α.			V.	Μοῦσ-αι.

Nouns in δα, θα, ρα, and α pure,³ make the Genitive in

I.		Singular.		II.		III.	
N.	α, η	ᾱs, ηs		os, ον	N.		
G.	ᾱs-ης	ου		ου		os	
D.	α-η			ω		ι	
A.	αν-ην			ον		ᾱ-ν	
V.	α-η			ε, ον	N.		
		Dual.					
N. A. V.	ᾱ		ω			ε	
G. D.	αιν		οιν			οιν	
		Plural.					
N.	αι	οι,	ᾱ N.	es,	ᾱ N.		
G.	ῶν		ων		ων		
D.	αις		οις		οις		
A.	ᾱs		ους		ους	ᾱs,	ᾱ N.
V.	αι	οι,	ᾱ N.	es,	ᾱ N.		

² The two first Declensions subscribe ι in the Dative singular.

³ A vowel is called *pure*, when it follows a vowel ; *impure*, when it follows a consonant. In the former case it is called *pure*, because it forms a syllable of itself, without being mixed with a consonant.

ας, and the Dative in α, and the rest like *Μοῦσα*: thus N. *φιλία*, G. *φιλίας*, D. *φιλία*.¹

Nouns in η make the Accusative in ην, and the Vocative in η, and the rest like *Μοῦσα*: thus N. *τιμή*, A. *τιμήν*, V. *τιμή*.

Nouns in ας make the Genitive in ου,² and the Dative in α, and the rest like *Μοῦσα*: thus N. *ταμία*, G. *ταμίου*, D. *ταμία*.

Nouns in ης make the Genitive in ου, the Accusative in ην, and the Vocative in η, and the rest like *Μοῦσα*: thus N. *τελώνης*, G. *τελώνου*, A. *τελώνην*, V. *τελώνη*.³

The termination in α, which makes ας in the Genitive, is generally long. Hence words in ā contracted, as Ἄθηνᾱ, μνᾱ, &c. make ας. For the same reason, εὐλάκα makes εὐλάκας. But ἄκανθα, whose final α is short, makes ἄκάνθης.

¹ From this Genitive in ας is derived the ancient Genitive of the first Declension of Latin nouns, as *Paterfamilias*. From the Dative in αι or α, is formed the Dative in æ. The similarity between the Accusative in αν and the Latin *am* is obvious.

² Some nouns in ας make the Genitive in α as well as in ου; as Πυθαγόρας, G. -ου and -α; Πατραλοίας, G. -ου and -α. Some keep α exclusively; as Θωμᾱς, G. Θωμᾱ; Βορρᾱς, G. Βορρᾱ; Σατανᾱς, G. Σατανᾱ; πάππας, G. πάππα. These Genitives in α were in the Doric form.

³ In order to form the V. the termination of the N. is commonly shortened. Hence the following make the V. in ᾱ: nouns in τής; compounds in πής, as κυνῶπής; nouns in ης derived from μετρῶ, πωλῶ, τρίβω, as, γεομέτρης; or denoting nations, as Πέρσης, Persian, V. Πέρσα, but Πέρσης, the name of a man, Πέρση: λάγνης, μεναίχμης, πυραίχμης also make α. But Αἰήτης, αἰναρέτης, καλλιλαμπέτης make η. Nouns in στής make α and η.

The Æolians and Macedonians adopted the termination α even in

Gr. Gr.

B

SECOND DECLENSION.

Singular.		Dual.	Plural.	
N.	λόγ-ος,	N. A. V. λόγ-ω,	N.	λόγ-οι,
G.	λόγ-ου,		G.	λόγ-ων,
D.	λόγ-ω,		D.	λόγ-οις,
A.	λόγ-ον,	G. D. λόγ-οιν.	A.	λόγ-ους,
V.	λόγ-ε.		V.	λόγ-οι. ¹

THIRD DECLENSION.

Singular.		Dual.	Plural.	
N.	σωτήρ,	N. A. V. σωτήρ-ε,	N.	σωτήρ-ες,
G.	σωτήρ-ος,		G.	σωτήρ-ων,
D.	σωτήρ-ι,		D.	σωτήρ-σι,
A.	σωτήρ-α,	G. D. σωτήρ-οιν.	A.	σωτήρ-ας,
V.	σῶτερ.		V.	σωτήρ-ες. ²

the N. of these nouns : thus ἱππότα for ἱππότης, νεφεληγερέτα for νεφεληγερέτης. Hence the Latin N. *Poeta*, *Athleta*, &c.

¹ The second Declension of Latin nouns is analogous to this : thus λόγος, *Dominus*, anciently written *Dominos* ; λόγον, *Domini* ; λόγῳ, *Domino*, anciently *Dominoi* ; λόγον, *Dominum*, anciently *Dominom* ; λόγε, *Domine*, &c.

² The correspondence of the third Declension of Latin nouns with the third of the Greek is obvious. In the Plural of the three Declensions, it is striking.

It has been conjectured that all nouns of this Declension originally ended in *s*, and that the Genitive was formed by the insertion of *o* before *s*, as it is still in ὄφισ, ὄφιος ; μῦς, μυὸς ; ἥρως, ἥρως, &c. thus γύναικς, ὸς ; ἄραβς, ος ; κύκλωπς, ος ; βῆχς, ὸς ; γυῖπς, ὸς, &c. On this hypothesis, the terminations were, ἐλπίδς, ος ; πύρς, ὸς ; ἐλέφαντς, ος, &c. The effect of time on language is to abbreviate words, particularly those which occur most frequently ; hence ἱμᾶντς has been abbreviated

ACCUSATIVE.

Nouns in *ις*, *υς*, *αυς*, *ους*, whose Genitive ends in *ος* pure, change *ς* into *ν*;¹ as *βότρυς*, G. *βότρυος*, A. *βότρυν*.²

Barytons in *ις*, and *υς*, whose Genitive ends in *ος* impure, make both *α* and *ν*; as *ἔρις*, G. *ἔριδος*, A. *ἔριδα* and *ἔριν*.³

VOCATIVE.

The termination of the Vocative, 1. shortens the long vowel of the Nominative, as *Ἑκτωρ*, V. *Ἑκτορ*; or, 2. drops *ς*, as *μῦς*, V. *μῦ*; or, 3. changes *ς* into *ν*, as *τάλας*, V. *τάλαν*.⁴

into *ἰμάς*, *πράγμας* into *πρᾶγμα*, *πόδες* into *ποῦς*, &c. Sometimes one, sometimes the other, of the two final consonants is dropped; thus *μάρτυς* is softened sometimes into *μάρτυρ*, and sometimes into *μάρτυς*, *δέλφινς* into *δελφὶν* and *δελφίς*.

In the Latin third Declension, of which the original termination was *s*, this analogy takes place: the Genitive is formed by the insertion of *i* before *s*, as it is still in *sus*, *suis*; *plebs*, *plebis*; *heros*, *herois*; and in *pacs*, *pacis*; *regs*, *regis*, &c. Hence *noctis* has been abbreviated into *nox*, *lacts* into *lac*, *supellectilis* into *supellex*, &c. On the same principle the terminations were *lapids*, *is*; *dents*, *is*; *vers*, *is*; *leons*, *is*, &c. It seems indeed as natural that *orbis* should be formed from *orbs*, as *urbis* is from *urbs*. To pursue the analogy to the end, *arbors*, *honors*, *labors*, are softened into *arbor*, and sometimes into *arbos*, &c.

¹ Hence the Latin Acc. of the third Declension in *n* and *m*.

² *Λᾱας* also makes *λᾱαν*. *Δῖς*, *Διὸς*, makes *Δία*; *χροῦς* makes *χρόα*. The Poets frequently use the regular termination in *α*.

³ *Κλεῖς*, *κλεῖδος*, has both terminations. *Δημοσθέν-ης* makes *εα* and *ην*. *Χάρις*, a *Grace*, has *Χάριτα*; *χάρις*, *favor*, *χάριν*.

⁴ The consonant preceding the *s* final of the Nominative had been dropped, but re-appears in the Vocative, which is thus shortened, sa *τάλας*, V. *τάλαν*.

THE DATIVE PLURAL

is formed from the Dative Singular by inserting σ before ι ; as $\sigmaωτῆρ$, $\sigmaωτῆρι$, $\sigmaωτῆρσι$; $γυψ$, $γυπὶ$, $γυψί$. But δ , θ , ν , τ , are dropped for the sake of softness, as $λαμπάδι$, $λαμπάσι$. $Οντι$ is changed into $ουσι$, as $τύπτοντι$, $τύπτουσι$.

Words ending in ς after a diphthong add ι to the Nominative Singular; as $τυπεῖς$, $τυπεῖσι$.¹

Nouns syncopated make the Dative in $ασι$; as $πατῆρ$, $πατέρι$, $πατρὶ$, $πατράσι$.²

CONTRACTION.

Two syllables, in which two or more vowels meet together, are often *contracted* into one.

Some Vocatives remain the same as their Nominative: as,

1. Participles. 2. $Ὀδους$ and $πους$; but $Οἰδίπου$ and $χαλκόπου$ are sometimes found. 3. Oxyton nouns in $ις$ and $υς$, as $ἐλπὶς$, $χλαμύς$. 4. Nouns in $ην$, as $ποιμήν$. 5. Oxytons in $ων$, as $Σαρπηδών$. 6. $Ἄστηρ$, $Θῆρ$, $Πῆρ$, &c.

But the Poets, in many of these, prefer the termination shortened either in the quantity or in the number of letters. Nouns in $εις$, $εντος$, make the V. in $ει$ and $εν$, as $χαρίεις$, V. $χαρίει$ and $χαρίεν$. $Γύναιξ$ makes $γύναι$; $ἄναξ$ makes $ἄνα$, addressed to a God, $ἄναξ$, to a King.

¹ Except $κτεῖς$, $κτεσὶ$; $δρομεὺς$, $δρομέσι$; $νιέυς$, $νιέσι$; $οὔς$, $ὠσὶ$; $πούς$, $ποσὶ$; which are regular from $κτενὶ$, $δρομέϊ$, $νιέϊ$, $ὠτὶ$, $ποδί$. $Τρεῖς$ makes $τρισί$.

² This is done to avoid harshness. Thus in $ἀνδράσι$, δ is inserted because ρ never follows ν . $Γαστήρ$ retains $γαστήρσι$. $Χεῖρ$ makes $χερσὶ$ from the poetic $χερί$.

These rules apply to adjectives and participles as well as to substantives.

A contraction of two syllables into one, without a change of letters, is called *Synæresis*; as *τείχει*, *τείχει*.

If there is a change of vowels, it is called *Crasis*; as *τείχεος*, *τείχους*.

Contraction takes place in every Declension.

In the *First* Declension, *εα* is contracted into *ῆ*; as *γέα*, *γῆ*, G. *γέας*, *γῆς*, &c.

Ρεα, and all other terminations, drop the former vowel; as *ἐρέα*, *ἐρά*, G. *ἐρέας*, *ἐράς*, &c. *ἀπλόη*, *ἀπλῆ*, G. *ἀπλόης*, *ἀπλῆς*, &c.

In the *Second* Declension, if the latter vowel is short, the contraction is in *ου*; if long, the former vowel is dropped; as *νόος*, *νοῦς*, G. *νόου*, *νοῦ*, &c.¹

Contracts of the THIRD DECLENSION.

1. Nouns in *υς*, *υος*, have only *two* contractions, *υες* and *υας* into *υς*: thus *βότρυς*, Pl. N. V. *βότρυες*, *βότρυς*, A. *βότρυας*, *βότρυς*.²

2. Nouns in *ις* and *ι* have *three* contractions, *ιῖ* into *ι*, *ιες* and *ιας* into *ις*: thus,

N.	ὄφις,
D.	ὄφιῖ, ὄφι;
Pl. N. V.	ὄφιες, ὄφις,
A.	ὄφιας, ὄφιν.

¹ The compounds of *νόος* and *ρόος* are not contracted in the neuter plural, or in the Genitive; thus we say, *εὐνοα*, *εὐνόων*, not *εὐνα*, *εὐνων*.

Σάος is contracted thus: Sing. N. *σάος*, *σῶς*, A. *σάον*, *σῶν*: Pl. A. *σάους*, *σάας*, *σῶς*; *σάα*, *σᾶ*.

² Nouns in *ους* also contract the same cases: as *βοῦς*, Pl. N. A. *βόες* and *βόας*, *βοῦς*. *Ναῦς* makes in the Pl. A. *νάας*, *ναῦς*.

Neuters in *ι* make the plural in *ια, ι*.¹

3. Nouns in *ω* and *ως*² have *three* contractions, *οος* into *οῦς*, *οῖ* into *οῖ*, and *οα* into *ῶ*: thus,

N.	αἰδῶς,	
G.	αἰδόος,	αἰδοῦς,
D.	αἰδοῖ,	αἰδοῖ,
A.	αἰδόα,	αἰδῶ. ³

4. Nouns in *ευς*, *υς*, and *υ*, making in the Genitive *εος*, have *four* contractions, *εῖ* into *εῖ*, *εε* into *ῆ*, *εες* and *εας* into *εῖς*: thus,

N.	βασιλεῦς,	
D.	βασιλέϊ,	βασιλεῖ;
Dual. N. A. V.	βασιλέε,	βασιλῆ;
Plural. N. V.	βασιλέες,	βασιλεῖς,
A.	βασιλέας,	βασιλεῖς.

Nouns in *υς*, *υος*, contract the plural in *ῦς*.

Neuters in *υ* make the N. A. and V. Pl. in *εα, η*.

5. Nouns in *ης*,⁴ *ες* and *ος*, are contracted in *every* case, except the N. and V. Sing. and the D. Pl.: thus,

¹ This form in *ις, ιος*, is properly Ionic. Nouns in *ις* are more commonly inflected in *εος*, D. *εῖ, εἰ*, sometimes *ι*. Dual. N. *εε*, G. *έοιν*. Pl. N. V. *εες, εἰς*, G. *έων*, D. *εσι*, A. *εας, εἰς*. But the most usual form of the Genitives is the Attic, in *εως* and *εων*.

² These terminations are similar to those of the 4th Latin Declension, *gelu, gradus*.

³ The Ionic Acc. ends in *οῦν*: the Voc. in *οῖ*. These nouns are used only in the Singular.

⁴ None but proper names and adjectives end in *ης*. In *τριήρης, ναῦς* is understood. Os of the third Declension is always neuter.

Singular.	Dual.	Plural.
N. τριήρ-ης,		N. τριήρ-εες, εις,
G. τριήρ-εος, ους,	N. A. V. τριήρ-εε, η,	G. τριήρ-έων, ων,
D. τριήρ-εϊ, ει,		D. τριήρ-εσι,
A. τριήρ-εα, η,	G. D. τριήρ-έοιν, οϊν.	A. τριήρ-εας, εις,
V. τριήρ-ες.		V. τριήρ-εες, εις.

Neuters in ες and ος make the N. A. and V. Pl. in εα, ῆ.¹

6. Neuters in ας pure and ρας are both syncopated and contracted in *every* case, except the N. A. and V. Sing. and the D. Pl. thus,

N. κέρας,
G. κέρατος, κέραος, κέρως,
D. κέρατι, κέραϊ, κέρα.

Dual.

N. A. V. κέρατε, κέραε, κέρα,
G. D. κεράτοιιν, κεράοιν, κερῶν.

Plural.

N. A. V. κέρατα, κέραα, κέρα,
G. κεράτων, κεράων, κερῶν.

7. Some nouns are contracted in *every* case: thus ἔαρ, ῆρ, G. ἔαρος, ῆρος, &c. λαας, λας, G. λάαος, λαός, &c.

¹ Proper names in κλέης are thus contracted: κλέης, ῆς, G. κλ-έεος, έους, έος, D. κλέεϊ, κλέει, κλεῖ, A. κλέεα, κλέα, κλη.

Nouns and adjectives in ης pure contract the A. into ᾱ as well as into ῆ: thus εὐφυής, A. εὐφυέα, εὐφυῆ and εὐφυᾶ.

Ἄνῆρ, Δημήτηρ and θυγάτηρ, are syncopated in all cases, except the N. and V. Singular, and the D. Pl. So also ἄρην, ἄρένος, ἄρνός; κύων, κύονος, κυνός. To these may be joined πατήρ, μήτηρ and γαστήρ; but they are not syncopated in the A. Sing. in the G. or A. Pl. to avoid the similarity with πάτρα, μήτρα, and γάστρα, of the first Declension.

IRREGULAR NOUNS.

Some nouns have different genders in the singular and in the plural.¹

Some have different declensions.²

¹ Masculine in the Sing. and neuter in the Pl. δίφρ-ος, -α; ἐρετμ-ός, -ᾶ; ζυγ-ός, -ᾶ; μηρ-ός, ᾶ; μοχλ-ός, -ᾶ; νῶτ-ος, -α; ῥύπ-ος, -α; σῆτ-ος, -α; σταθμ-ός, -ᾶ; τάρταρ-ος, -α; τράχηλ-ος, -α. This neuter comes from the obsolete Sing. in ον.

Masculine in the Sing. masculine and neuter in the Plural, δεσμ-ός, -οῖ, and ᾶ; κύκλ-ος, -οι and α; λύχν-ος, -οι and α.

Feminine in the Singular, feminine and neuter in the Plural, κέλευθ-ος, -οι, and α.

² Some have different terminations in the Nom. as Μωσῆς and Μωσεὺς; υῖς, υἱεὺς and υἱός; μάκαρ, μάκαρς and μακάριος; δάκρυ, δάκρυον; πλάνος, πλάνη; στέφανος, στεφάνη; στρατὸς, στρατία; πλαστήρ, πλαστής; σπάνις, σπανία; δένδρος, δένδρον; ἄεθλον, ἀέθλιον; θῖς, θῖν; δόρυ, δόρας; γόνυ, γόνα; χρῶς and χρῶς, &c. So we find μῆλα and μήλατα, προβάτοις and πρόβασι, γερόντοις and γέρονσι, &c. Thus in Latin *thematis* for *thematibus*, &c.

Some admit different inflections from the same Nominative, as τίγρις, -ιος and -ιδος; θέμις, -ιδος and -ιστος; Θάλ-ης, -ου and -ητος; Ἄρ-ης, -ου, -εος and ητος; the compounds of ποὺς make in the Gen. ποῦ and πόδος, &c.

Some nouns are declined from Nominatives obsolete, or existing in other dialects; as γυνή, γυναικὸς, from γύναιξ; γάλα, γάλακτος, from γάλαξ; ἦπαρ, ἦπα-τος; φρέαρ, φρέατος; ὕδωρ, ὕδατος, &c.

Ἰησοῦς makes Ἰησοῦν in the A. and Ἰησοῦ in the other cases.

Διονῦς makes Διονῦν in the A. and Διονῦ in the other cases. The name of Jupiter is thus varied:

Zeὺς, G. —, D. —, A. Zeὺν, V. Zeῦ.
or Δεὺς, or Βδεὺς,

Ζῆν,	Ζηνὸς,	Ζηνὶ,	Ζῆνα.
Δῖς,	Διὸς,	Διὶ,	Δία.

Some are undeclined.¹

Some have *one* case only.²

Some have but *two* cases.³

Others have only *three* cases.⁴

Some have no Singular,⁵ others no Plural.⁶

¹ Aptotes: δῶ for δῶμα; κάρα; the names of the letters; foreign names not susceptible of Greek inflections, as Ἀβραάμ.

² Monoptotes: in the Sing. N. δῶς. V. ὦ τάν.

In the Pl. N. κατακλῶθες. G. ἐάων. V. ὦ πόποι.

³ Diptotes: ἄμφω, ἀμφοῖν; φθοῖες, φθοίας; λῖς, λῖν.

⁴ Triptotes: G. ἀλλήλ-ων, D. ἀλλήλ-οις, αἰς, οἰς, A. ἀλλήλ-ους, ας, α. These have only the N. A. and V. βρέτας, δέμας, λέπας, σέλας, ἦδος, ὄναρ, ὄφελος.

⁵ The names of festivals; some names of cities, &c.

⁶ ἄλς, γῆ, ἔλαιον, πῦρ, and many others known by the sense.

Patronymics.

From the Father's name the Greeks form an appellative for the descendants, generally according to the following rules:

1. To form the names of *Men*, the termination of the G. of the Father's name is changed into *ιδης*, as Κρόνου Κρονίδης, Ἀτρείος Ἀτρείδης. From names of the First Declension, or which have *ι* in the penult., the change is into *αδης*, as Βορέου Βορεάδης, Ἡλίου Ἡλιάδης. If the penult. is long, the change is into *ιαδης*, as Τελαμῶνος Τελαμωνιάδης.

The Ionic form is *ων*, the Æolic *διος*, as Κρονίων, Κρονίδιος.

2. To form the names of *Women*, the termination is changed into *ιας*, *ις*, *ινη* and *ωνη*, as Πριάμου Πριαμῖς, Ἀκρισίου Ἀκρισιώνη.

A vowel is sometimes added by Poets, as Πηλειάδης for Πηλείδης; or dropped, as Νηρίνη for Νηρεΐνη.

Gr. Gr.

C

ADJECTIVE.

Adjectives are declined like substantives.

Declensions of adjectives are *three*:

The first of *three* terminations;

The second of *two*;

The third of *one*.

1. Adjectives of *three* terminations end in

M.	F.	N.
ος,	α,	ον; ¹
ος,	η,	ον; ²
ας,	ασα,	αν;
ας,	αινα,	αν;
εις,	εισα,	εν;
εις,	εσσα,	εν; ³
ην,	εινα,	εν;
ους,	ουσα,	ον;
ους,	ουσσα,	ουν;
υς,	εια,	υ;
υς,	υσα,	υν;
ων,	ουσα,	ον;
ων,	ωσα,	ων;
ων,	ουσα,	ουν;
ως,	ωσα,	ως;
ως,	υια,	ος.

¹ Eos, ea, εον, is contracted into οῦς, ᾱ, οὔν, as ἀργύρ-εος, ἑα, εον, into ἀργυρ-οῦς, ᾱ, οὔν.

² Oos, οη, οον, and eos, εη, εον, are contracted into οῦς, ῆ, οὔν; as ἀπλ-όος, όη, όον, into ἀπλ-οῦς, ῆ, οὔν; χρύσ-εος, έη, εον, into χρυσ-οῦς, ῆ, οὔν.

³ Μελιτό-εις, εσσα, εν, is contracted into μελιτ-οῦς, οὔσσα, οὔν; τιμή-εις, εσσα, εν, into τιμ-ῆς, ῆσσα, ῆν.

Adjectives in *ος* pure and *ρος* make the feminine in *α*; other adjectives in *ος* make it in *η*.¹

Singular.	Dual.	Plural.
N. μακρ-ὸς, ἄ, ὄν,		N. μακρ-οὶ, αὶ, ἄ,
G. μακρ-οῦ, αῖς, οῦ,	N. A. V. μακρ-ῶ, ἄ, ὠ,	G. μακρ-ῶν,
D. μακρ-ῶ, ᾱ, ῶ,		D. μακρ-οῖς, αῖς, οῖς,
A. μακρ-ὸν, ἄν, ὄν,	G. D. μακρ-οῖν, αῖν, οῖν.	A. μακρ-οὺς, ἄς, ἄ,
V. μακρ-ἔ, ἄ, ὄν.		V. μακρ-οὶ, αὶ, ἄ.

Singular.	} In the Dual and Plural like μακρός.		
N. καλ-ὸς, ἦ, ὄν,			
G. καλ-οῦ, ῆς, οῦ,			
D. καλ-ῶ, ῆ, ῶ,			
A. καλ-ὸν, ἦν, ὄν,			
V. καλ-ἔ, ἦ, ὄν.			

Four adjectives, ἄλλος, τηλικούτος, τοιοῦτος, τοσοῦτος; and four pronouns, ὅς relative, αὐτός, and its compounds, οὗτος, ἐκεῖνος, make the neuter in *ο*.²

¹ Adjectives in *eos* and *oos*, not preceded by *ρ*, make the Fem. in *η*.

The Middle and New Attics use the termination *ος* for masc. and fem. particularly in compounds and derivatives. Thus *quis* is used by Plautus for masc. and fem.

² Τοιοῦτον, τοσοῦτον and ταῦτόν, neuters, are sometimes found.

Singular.

N. πᾶς, πᾶσα, πᾶν,
 G. παντὸς, πάσης, παντὸς,
 D. παντὶ, πάσῃ, παντὶ,
 A. πάντα, πᾶσαν, πᾶν,
 V. πᾶς, πᾶσα, πᾶν.

Dual.

N. A. V. πάντε, πάσα, πάντε,
 G. D. πάντοιν, πάσαιν, πάντοιν.

Plural.

N. πάντες, πᾶσαι, πάντα,
 G. πάντων, πασῶν, πάντων,
 D. πᾶσι, πάσαις, πᾶσι,
 A. πάντας, πάσας, πάντα,
 V. πάντες, πασαι, πάντα.

Singular.

N. μέλ-ας, αῖνα, αν,
 G. μέλ-ανος, αῖνης, ανος,
 D. μέλ-ανι, αῖνῃ, ανι,
 A. μέλ-ανα, αῖναν, αν,
 V. μέλ-αν, αῖνα, αν.

Dual.

N. A. V. μέλ-ανέ, αῖνα, ανε,
 G. D. μελ-άνοιν, αῖναιν, άνοιν.

Plural.

N. μέλ-ανες, αῖναι, ανα,
 G. μελ-άνων, αῖνῶν, άνων,
 D. μέλ-ασι, αῖναις, ασι,
 A. μέλ-ανας, αῖνας, ανα,
 V. μέλ-ανες, αῖναι, ανα.

Singular.

N. τυπ-εῖς, εἷσα, ἐν,
 G. τυπ-έντος, εἴσης, έντος,
 D. τυπ-έντι, εἴσῃ, έντι,
 A. τυπ-έντα, εἷσαν, ἐν,
 V. τυπ-εῖς, εἷσα, ἐν.

Dual.

N. A. V. τυπ-έντε, εἷσα, έντε,
 G. D. τυπ-έντοιν, εἷσαιν, έντοιν.

Plural.

N. τυπ-έντες, εἷσαι, έντα,
 G. τυπ-έντων, εἰσῶν, έντων,
 D. τυπ-εἴσι, εἷσαις, εἴσι,
 A. τυπ-έντας, εἷσας, έντα,
 V. τυπ-έντες, εἷσαι, έντα.

Singular.

N. χαρί-εις, εσσα, εν,
 G. χαρί-εντος, έσσης, εντος,
 D. χαρί-εντι, έσση, εντι,
 A. χαρί-εντα, εσσαν, εν,
 V. χαρί-ει ογ -εν, εσσα, εν.

Dual.

N. A. V. χαρί-έντε, έσσα, εντε,
 G. D. χαρι-έντοιν, έσσαιν, έντοιν.

Plural.

N. χαρί-έντες, εσσαι, εντα,
 G. χαρι-έντων, εσσῶν, έντων,
 D. χαρί-εισι, έσσαις, εισι,
 A. χαρί-εντας, έσσας, εντα,
 V. χαρί-έντες, εσσαι, εντα.

Singular.

N. τέρ-ην,	εινα,	εν,
G. τέρ-ενος,	είνης,	ενος,
D. τέρ-ενι,	είνῃ,	ενι,
A. τέρ-ενα,	ειναν,	εν,
V. τέρ-εν,	εινα,	εν.

Dual.

N. A. V. τέρ-ενε,	είνα,	ενε,
G. D. τερ-ένοιιν,	είναιιν,	ένοιιν.

Plural.

N. τέρ-ενες,	ειναι,	ενα,
G. τερ-ένων,	εινῶν,	ένων,
D. τέρ-εσι,	είναις,	εσι,
A. τέρ-ενας,	είνας,	ενα,
V. τέρ-ενες,	ειναι,	ενα.

Singular.

N. δοῦς,	δοῦσα,	δόν,
G. δόντος,	δούσης,	δόντος,
D. δόντι,	δούσῃ,	δόντι,
A. δόντα,	δοῦσαν,	δόν,
V. δοῦς,	δοῦσα,	δόν.

Dual.

N. A. V. δόντε,	δούσα,	δόντε,
G. D. δόντοιιν,	δούσαιιν,	δόντοιιν.

Plural.

N. δόντες,	δοῦσαι,	δόντα,
G. δόντων,	δουσῶν,	δόντων,
D. δοῦσι,	δούσαις,	δοῦσι,
A. δόντας,	δούσας,	δόντα,
V. δόντες,	δοῦσαι,	δόντα.

Singular.

N. πλακ-οῦς,	οῦσσα,	οῦν,
G. πλακ-οῦντος,	οὔσσης,	οῦντος,
D. πλακ-οῦντι,	οὔσση,	οῦντι,
A. πλακ-οῦντα,	οῦσσαν,	οῦν,
V. πλακ-οῦν or οὔ,	οῦσσα,	οῦν.

Dual.

N. A. V. πλακ-οῦντε,	οὔσσα,	οῦντε,
G. D. πλακ-οῦντοιιν,	οὔσαιιν,	οῦντοιιν.

Plural.

N. πλακ-οῦντες,	οῦσαι,	οῦντα,
G. πλακ-οῦντων,	οουσῶν,	οῦντων,
D. πλακ-οῦσι,	οὔσαις,	οῦσι,
A. πλακ-οῦντας,	οὔσας,	οῦντα,
V. πλακ-οῦντες,	οῦσαι,	οῦντα.

Singular.

N. ὀξ-ὺς, ¹	εἷα,	ὺ,
G. ὀξ-έος,	εἷας,	έος,
D. ὀξ-εῖ, εἷ,	εἷα,	εῖ, εἷ,
A. ὀξ-ὺν, ²	εἷαν,	ὺ,
V. ὀξ-ὺ,	εἷα,	ύ.

Dual.

N. A. V. ὀξ-έε,	εἷα,	έε,
G. D. ὀξ-έοιν,	εἷαιιν,	έοιν.

Plural.

N. ὀξ-έες, εἷς,	εἷαι,	έα,
G. ὀξ-έων,	ειῶν,	έων,
D. ὀξ-έσι,	εἷαις,	έσι,
A. ὀξ-έας, εἷς,	εἷας,	έα,
V. ὀξ-έες, εἷς,	εἷαι,	έα.

¹ The masculine form of Adjectives of this termination is applied to fem. nouns, as ἡδὺς αὐτμῇ, Hom.

² These Adjectives sometimes form the acc. sing. in εα, as εὐρέα πόντον, Hom.

Singular.

N.	ζευγν-ὺς,	ῥσα,	ὺν,
G.	ζευγν-ύντος,	ύσης,	ύντος,
D.	ζευγν-ύντι,	ύση,	ύντι,
A.	ζευγν-ύντα,	ῥσαν,	ὺν,
V.	ζευγν-ὺς,	ῥσα,	ύν.

Dual.

N.A.V.	ζευγν-ύντε,	ύσα,	ύντε,
G.D.	ζευγν-ύντοιιν,	ύσαιν,	ύντοιιν.

Plural.

N.	ζευγν-ύντες,	ῥσαι,	ύντα,
G.	ζευγν-ύντων,	υσῶν,	ύντων,
D.	ζευγν-ύσι,	ύσαις,	ύσι,
A.	ζευγν-ύντας,	ύσας,	ύντα,
V.	ζευγν-ύντες,	ῥσαι,	ύντα.

Singular.

N.	ἐκ-ὼν,	οῦσα,	ὄν,
G.	ἐκ-όντος,	ούσης,	όντος,
D.	ἐκ-όντι,	ούση,	όντι,
A.	ἐκ-όντα,	οῦσαν,	ὄν,
V.	ἐκ-ὼν,	οῦσα,	όν.

Dual.

N.A.V.	ἐκ-όντε,	ούσα,	όντε,
G.D.	ἐκ-όντοιιν,	ούσαιν,	όντοιιν.

Plural.

N.	ἐκ-όντες,	οῦσαι,	όντα,
G.	ἐκ-όντων,	ουσῶν,	όντων,
D.	ἐκ-οῦσι,	ούσαις,	οῦσι,
A.	ἐκ-όντας,	ούσας,	όντα,
V.	ἐκ-όντες,	οῦσαι,	όντα.

Singular.

N.	τυπ-ῶν,	οῦσα,	οῦν,
G.	τυπ-οῦντος,	ούσης,	οῦντος,
D.	τυπ-οῦντι,	ούση,	οῦντι,
A.	τυπ-οῦντα,	οῦσαν,	οῦν,
V.	τυπ-ῶν,	οῦσα,	οῦν.

Dual.

N.A.V.	τυπ-οῦντε,	ούσα,	οῦντε,
G.D.	τυπ-οῦντοιιν,	ούσαιν,	οῦντοιιν.

Plural.

N.	τυπ-οῦντες,	οῦσαι,	οῦντα,
G.	τυπ-οῦντων,	ουσῶν,	οῦντων,
D.	τυπ-οῦσι,	ούσαις,	οῦσι,
A.	τυπ-οῦντας,	ούσας,	οῦντα,
V.	τυπ-οῦντες,	οῦσαι,	οῦντα.

Singular.

N.	τιμ-ῶν,	ῶσα,	ῶν,
G.	τιμ-ῶντος,	ώσης,	ῶντος,
D.	τιμ-ῶντι,	ώση,	ῶντι,
A.	τιμ-ῶντα,	ῶσαν,	ῶν,
V.	τιμ-ῶν,	ῶσα,	ῶν.

Dual.

N.A.V.	τιμ-ῶντε,	ώσα,	ῶντε,
G.D.	τιμ-ῶντοιιν,	ώσαιν,	ῶντοιιν.

Plural.

N.	τιμ-ῶντες,	ῶσαι,	ῶντα,
G.	τιμ-ῶντων,	ωσῶν,	ῶντων,
D.	τιμ-ῶσι,	ώσαις,	ῶσι,
A.	τιμ-ῶντας,	ώσας,	ῶντα,
V.	τιμ-ῶντες,	ῶσαι,	ῶντα.

Singular.

N. τετυφ-ὤς,	υῖα,	ὀς,
G. τετυφ-ότος,	υῖας,	ότος,
D. τετυφ-ότι,	υῖα,	ότι,
A. τετυφ-ότα,	υῖαν,	ὀς,
V. τετυφ-ὤς,	υῖα,	ὀς.

Dual.

N.A.V. τετυφ-ότε,	υῖα,	ότε,
G.D. τετυφ-ότοιιν,	υῖαιιν,	ότοιιν.

Plural.

N. τετυφ-ότες,	υῖαι,	ότα,
G. τετυφ-ότων,	υῖων,	ότων,
D. τετυφ-όσι,	υῖαις,	όσι,
A. τετυφ-ότας,	υῖας,	ότα,
V. τετυφ-ότες,	υῖαι,	ότα.

Singular.

N. ἐστ-ὤς,	ῶσα,	ὤς,
G. ἐστ-ῶτος,	ῶσης,	ῶτος,
D. ἐστ-ῶτι,	ῶση,	ῶτι,
A. ἐστ-ῶτα,	ῶσαν,	ὤς,
V. ἐστ-ὤς,	ῶσα,	ὀς.

Dual.

N. A. V. ἐστ-ῶτε,	ῶσα,	ῶτε,
G. D. ἐστ-ῶτοιιν,	ῶσαιιν,	ῶτοιιν.

Plural.

N. ἐστ-ῶτες,	ῶσαι,	ῶτα,
G. ἐστ-ῶτων,	ῶσων,	ῶτων,
D. ἐστ-ῶσι,	ῶσαις,	ῶσι,
A. ἐστ-ῶτας,	ῶσας,	ῶτα,
V. ἐστ-ῶτες,	ῶσαι,	ῶτα.

2. Adjectives of two terminations end in

M. F.

N.

ος,	ον ;
ας,	αν ;
ην,	εν ;
ης,	ες ;
ις,	ι ;
ους,	ουν ;
υς,	υ ;
ων,	ον ;
ωρ,	ορ ;
ως,	ων.

Singular.

N. ἔνδοξ-ος,	ον,
G. ἔνδοξου,	
D. ἔνδοξω,	
A. ἔνδοξον,	
V. ἔνδοξ-ε,	ον.

Dual.

N. A. V. ἔνδοξω,	
G. D. ἔνδοξοιν.	

Plural.

N. ἔνδοξ-οι,	α,
G. ἔνδοξων,	
D. ἔνδοξοις,	
A. ἔνδοξ-ους,	α,
V. ἔνδοξ-οι,	α.

Sing.	Dual.	Plur.
N. αἰν-ας, αν,		N. αἰν-αντες, αντα,
G. αἰναντος,	N. A. V. αἰναντε,	G. αἰνάντων,
D. αἰναντι,	G. D. αἰνάντοιιν.	D. αἰνασι,
A. αἰν-αντα, αν,		A. αἰν-αντας, αντα,
V. αἰναν.		V. αἰν-αντες, αντα.

Sing.	Dual.	Plur.
N. ἄρρ-ην, εν,		N. ἄρρ-ενες, ενα,
G. ἄρρενος,	N. A. V. ἄρρενε,	G. ἄρρένων,
D. ἄρρενι,	G. D. ἄρρένοιιν.	D. ἄρρεσι,
A. ἄρρ-ενα, εν,		A. ἄρρ-ενας, ενα,
V. ἄρρεν.		V. ἄρρ-ενες, ενα.

Sing.	Dual.	Plur.
N. ἀληθ-ῆς, ἐς,		N. ἀληθ-έες, εἷς, ἐα, ἥ,
G. ἀληθ-έος, οὔς,	N. A. V. ἀληθ-έε, ἥ,	G. ἀληθ-έων, ὦν,
D. ἀληθ-εῖ, εἷ,	G. D. ἀληθ-έοιν, οῖν.	D. ἀληθέσι,
A. ἀληθ-έα, ἥ, ἐς,		A. ἀληθ-έας, εἷς, ἐα, ἥ,
V. ἀληθές.		V. ἀληθ-έες, εἷς, ἐα, ἥ.

Sing.	Dual.	Plur.
N. εὐχαρ-ις, ι,		N. εὐχάρ-ιτες, ιτα,
G. εὐχάριτος,	N. A. V. εὐχάριτε,	G. εὐχαρίτων,
D. εὐχάριτι,	G. D. εὐχαρίτοιιν.	D. εὐχάρισι,
A. εὐχάρ-ιτα, ιν, ι,		A. εὐχάρ-ιτας, ιτα,
V. εὐχαρι.		V. εὐχάρ-ιτες, ιτα.

Sing.	Dual.	Plur.
N. δίπ-ους, ουν,		N. δίπ-οδες, οδα,
G. δίποδος,	N. A. V. δίποδε,	G. διπόδων,
D. δίποδι,	G. D. διπόδοιν.	D. δίποσι,
A. δίπ-οδα, ουν, ουν,		A. δίπ-οδας, οδα,
V. δίπ-ους, ου, ουν.		V. δίπ-οδες, οδα.

Sing.	Dual.	Plur.
N. ἄδακρ-υς, υ,		N. ἄδάκρ-υες, υς, υα,
G. ἄδάκρυος,	N. A. V. ἄδάκρυε,	G. ἄδακρύων,
D. ἄδάκρυι,	G. D. ἄδακρύοιν.	D. ἄδάκρυσι,
A. ἄδακρ-υν, υ,		A. ἄδάκρ-υας, υς, υα,
V. ἄδακρυ.		V. ἄδάκρ-υες, υς, υα.

Sing.	Dual.	Plur.
N. σώφρ-ων, ον,		N. σώφρ-ονες, ονα,
G. σώφρονος,	N. A. V. σώφρονε,	G. σωφρόνων,
D. σώφρονι,	G. D. σωφρόνοιιν.	D. σώφροσι,
A. σώφρ-ονα, ον,		A. σώφρ-ονας, ονα,
V. σώφρον.		V. σώφρ-ονες, ονα. ¹

Sing.	Dual.	Plur.
N. μεγαλήτ-ωρ, ορ,		N. μεγαλήτ-ορες, ορα,
G. μεγαλήτορος,	N. A. V. μεγαλήτορε,	G. μεγαλητόρων,
D. μεγαλήτορι,	G. D. μεγαλητόροιιν.	D. μεγαλήτορσι,
A. μεγαλήτ-ορα, ορ,		A. μεγαλήτ-ορας, ορα,
V. μεγάλητορ.		V. μεγαλήτ-ορες, ορα.

Sing.	Dual.	Plur.
N. εὖγε-ως, ων,		N. εὖγε-ω, ω,
G. εὖγεω,	N. A. V. εὖγεω,	G. εὖγεων,
D. εὖγεω,	G. D. εὖγεων.	D. εὖγεως,
A. εὖγεων,		A. εὖγε-ως, ω,
V. εὖγε-ως, ων.		V. εὖγε-ω, ω.

¹ In the same manner are declined Comparatives ; but they syncope and contract the A. Sing. and the N. A. V. Plur. thus :

S. A. μείζ-ορα, οα, ω.
 Pl. N. V. μείζ-ορες, οες, οvs—ορα, θα, ω ;
 A. μείζ-ορας, οας, οvs—ορα, οα, ω.

Gr. Gr.

D

Adjectives of one termination are,—the Cardinal Numbers from *πέντε* to *έκατόν*, both inclusive. Some are Masc. and Fem. only: such are, 1. those formed with a noun unaltered in the last syllable, as *εὖριν*; *μακραύχην*, *μακρόχειρ*. 2. derived from *πατήρ* and *μήτηρ*, as *ἀπάτωρ*, *ὁμομήτωρ*. 3. in *ης*, *ητος* and *ως*, *ωτος*, as *ἄδμης*, *ἡμιθνής*, *ἄγνώς*. 4. ending in *ξ* and *ψ*, as *ἄρπαξ*, *μώνυξ*, *αἰγίλιψ*. 5. in *ας*, *αδος*, and *ις*, *ιδος*, as *φυγάς*, *ἀναλκίς*.¹

IRREGULAR ADJECTIVES.

Μέγας and *πολὺς* have only the Nom. Acc. and Voc. Masc. and Neuter of the Singular, and borrow the other cases from *μεγάλ-ος*, *η*, *ον*,² and *πολλ-ὸς*, *ῆ*, *όν*: thus,

Sing.			Sing.		
N.	ΜΕΓΑΣ,	μεγάλη, ΜΕΓΑ,	N.	ΠΟΛ'ΤΣ,	πολλή, ΠΟΛ'Τ, ³
G.	μεγάλ-ου,	ης, ου,	G.	πολλ-οῦ,	ῆς, οῦ,
D.	μεγάλ-ω,	ῆ, ω,	D.	πολλ-ῶ,	ῆ, ῶ,
A.	ΜΕΓΑΝ,	μεγάλην, ΜΕΓΑ,	A.	ΠΟΛ'ΤΝ,	πολλήν, ΠΟΛ'Τ,
V.	ΜΕΓΑ,	μεγάλη, ΜΕΓΑ.	V.	ΠΟΛ'Τ,	πολλή, ΠΟΛ'Τ.
Dual.			Dual.		
N. A. V.	μεγάλ-ω,	α, ω,	N. A. V.	πολλ-ῶ,	ᾶ, ῶ,
G. D.	μεγάλ-οιν,	αιν, οιν.	G. D.	πολλ-οῖν,	αῖν, οῖν.
Plur.			Plur.		
N.	μεγάλ-οι,	αι, α,	N.	πολλ-οῖ,	αῖ, ᾶ,
G.	μεγάλων,		G.	πολλῶν,	
D.	μεγάλ-οις,	αις, οῖς,	D.	πολλ-οῖς,	αῖς, οῖς,
A.	μεγάλ-ους,	ας, α,	A.	πολλ-οὺς,	ᾶς, ᾶ,
V.	μεγάλ-οι,	αι, α.	V.	πολλ-οῖ,	αῖ, ᾶ. ⁴

¹ The Neuter is expressed by another adjective; thus for the neuter of *ἄρπαξ*, *ἄρπακτικόν* is used.

² *Μεγάλε* is found in *Æschylus*.

³ The Poets decline the Masc. of *πολὺς* like that of *ὀξύς*.

⁴ To these may be added *μάκαρ*, *μάκαιρα*.

COMPARISON.

The Comparative is formed by the addition of *τερος*, the Superlative by the addition of *τατος*, to the Nominative; as *μάκαρ, μακάρ-τερος, μακάρ-τατος*.

Adjectives in *ος* drop *ς*; as *μακρ-ὸς, ὅτερος, ὅτατος*. If the penultima is short, *ο* is changed into *ω*; as *σοφ-ὸς, ὠτερος, ὠτατος*.¹

Adjectives in *εις* drop *ι*; as *χαρί-εις, ἑστερος, ἑστατος*.

Adjectives in *ας, ης, and υς*, add *τερος* and *τατος* to the neuter, as *μέλας, μελάν-τερος, τατος*: Adjectives in *ων* to the Nom. Plur. Masc. as *σώφρων, σωφρονέσ-τερος, τατος*.²

IRREGULAR COMPARISONS.

In *ιων, ιστος*.³

αἰσχροὺς,	αἰσχρίων,	αἰσχιστος.
ἐχθροὺς,	ἐχθρίων,	ἐχθιστος.
καλοὺς,	καλλίων,	κάλλιστος.
κύδιος,	κυδίων,	κύδιστος.
ῥάδιος,	ῥᾶων,	ῥᾶστος.
τερπνούς,	τερπνίων,	τέρπνιστος.
φίλος,	φιλίων,	φίλιστος. ⁴

¹ Otherwise *four* short syllables would come together. To avoid *three*, Homer sometimes lengthens a short one.

² Πέπων forms πεπαίτερος; πίων, πιώτερος; μέσος, μεσαίτερος, μεσαι-τατος. Γεραίτερος, ἰσαίτερος, παλαιέτερος, are formed from γεραιὸς, &c.

³ Βαθὺς, βραδὺς, βραχὺς, γλυκὺς, ἡδὺς, παχὺς, ταχὺς, &c. make *ιων, ιστος*, as well as *τερος, τατος*. Πρέσβυς and ὠκὺς sometimes form the superl. πρέσβιστος, ὠκιστος. Some of those also change the last syllable into *σων*, as βαθὺς, βάσσω; γλυκὺς, γλύσσω; ταχὺς, θάσσω, &c.

⁴ These are formed from the substantives ἐχθος, κάλλος, &c.; φίλος makes also φίλ-τερος, τατος.

In ἰστέρος, ἰστατος.

λάλος,	λαλίστερος,	λαλίστατος.
ὀλίγος,	ὀλιγίστερος,	ὀλιγίστατος.
ἄρπαξ, (ἄρπαγς)	ἄρπαγίστερος.	
βλάξ, (βλάκς)	βλακίστερος.	
ψευδής,		ψευδίστατος, &c. ¹

	ἀμείνων, ²	
	ἀρείων,	ἄριστος. ³
	βελτίων,	
	βέλτερος,	} βέλτιστος. ⁴
	κρείσσων,	
	κρείττων,	} κράτιστος. ⁵
	κάρρων,	
	λῶϊων,	} λῶϊστος, ⁶
	λῶων,	} λῶστος.
	φέρτερος,	{ φέρτατος,
		{ φέριστος,
		{ φέρτιστος. ⁷

	κακώτερος,	
	κακίων,	} κάκιστος.
	χείρων,	
	χερείων,	} χείριστος.

ἀγαθός,

κακός,

¹ Some are formed by the Attics in αἰτερος, αἰτατος; some by the Attics and Ionics in εστερος, εστατος.

² From ἀμενός, *amænus*. Ἀγαθώτατος is rarely found. Thus Varro has used *bonissimus* and *malissimus*.

³ From Ἄρης, valiant as *Mars*, or from ἄρι, *eminent*.

⁴ From βούλομαι, to wish; as *optimus* from *opto*.

⁵ From κρατὺς, brave.

⁶ From λῶ for θέλω, to wish.

⁷ From φέρω, to bear.

In the application of these different words to ἀγαθός, that adjective must be understood to signify not only *good*, but *strong* and *brave*; qualities, which were thought the most *desirable* in the early ages of

μακρὸς,	{ μακρότερος,	μακρότατος.
	{ μάσσων,	μήχιστος. ¹
μέγας,	μείζων,	μέγιστος.
	{ μικρότερος,	
	{ μειότερος,	
μικρὸς,	μείων,	μειῖστος.
	{ ἐλάσσων,	ἐλάχιστος. ²
	{ ἥσσων,	ἥκιστος. ³
πολὺς,	{ πλέων,	} πλεῖστος. ⁵
	{ πλείων, ⁴	

civilisation. Thus among the Romans *Courage* was thought the first and most *manly* virtue, hence called *Virtus*, from *Vir*.

¹ From *μῆκος*, length.

² From *ἐλαχὺς*, small.

³ From *ἥσσω*, to sit low; or from *ἥκα*, lowly.

⁴ From *πλέος*, full.

⁵ Sometimes a double comparison is found; as from *χείρων*, *worse*, is formed *χειρότερος*: from *μείων*, *less*, *μειότερος*, thus, inaccurately, *lesser*; from *ἀρείων*, *more valiant*, *ἀρειότερος*; from *καλλίων*, *fairer*, *καλλιώτερος*; from *λωίων*, *more desirable*, *λωίτερος*; from *πρότερος*, *former*, *προτεραίτερος*, &c. From *ἐλάχιστος* is formed *ἐλαχιστότερος*; from *ἔσχατος*, *ἔσχατώτατος*; from *κύδιστος*, *κυδίστατος*; from *πρῶτος*, *first*, *πρώτιστος*. Thus in the Psalms, *Most Highest*, to express the superlative excellence of the Supreme Being.

Comparisons are also made from nouns.

ἄλγος,	ἀλγίων,	ἄλγιστος.	πλεονέκτης,	πλεονεκτίστατος.	
βασιλεὺς-ς,	τερος,	τατος.	πλήκτ-ης,	ίστατος.	
ἑταῖρος,		ἑταιρότατος.	πότ-ης,	ίστατος.	
Θεός,	Θεώτερος,		ῥῖγ-ος,	ίων,	ιστος.
κέρδ-ος,	ίων,	ιστος.	ὑβριστῆς,		ὑβριστότερος.
κλέπτ-ης,		ίστατος.	φῶρ,		φωρότατος.

Thus in Latin, *oculissimus*.

From a pronoun;

αὐτὸς, *ipse*, αὐτότατος, *ipsissimus*.

NUMERALS.

One. Sing.	Two. Dual.	Two. Plur.
N. εἷς, μία, ἓν,		
G. ἐνὸς, μιᾶς, ἐνός,	N. A. δύο ² or δύω,	G. δυῶν,
D. ἐνὶ, μία, ἐνὶ,	G. D. δυοῖν or δυεῖν. ³	D. δυσί.
A. ἓνα, μίαν, ἓν. ¹		

From adverbs :

ἄνω,	ἄνώ-τερος, τατος.	κάτω,	κατώ-τερος, τατος.
ἄφαρ,	ἄφάρ-τερος.	πόρρω,	πορρώ-τερος, τατος.
ἔσω,	ἔσώ-τερος, τατος.	πρόσω,	προσώ-τερος, τατος.
ἔξω,	ἔξώ-τερος, τατος.	πρωτῖ,	πρωτιά-τερος, τατος.
ἔγγυς,	{ ἐγγύ-τερος, τατος.	ὀπίσω,	ὀπισώ-τερος, τατος.
	{ ἐγγ-ίων, ιστος.	ὑψι,	ὑψιστος.

From prepositions :

πρὸ,	πρό-τερος, τατος, by syncope and contraction	πρῶτος.
ὑπὲρ,	ὑπέρ-τερος, τατος, by syncope	ὑπατος.

The relation existing between certain adjectives of frequent occurrence in all the European dialects, in a similar irregularity of comparison, is remarkable. The following list, confined to one adjective, will prove that there is a strong analogy among them :

Latin, *bonus, melior, optimus*.

Welsh, *da, gwell, gorau*.

Armoric, *mat, guel*.

Irish, *maith, niossfearr*.

Russian, *xorote, loutchio*.

German, *gut, besser, beste*.

English, *good, better, best*.

The two last seem of the same origin as ἀγαθός shortened into γαθ', βέλτερος, βέλτιστος. Similar to this comparative is the Persian *behter*. The French, Italian, Portuguese, and Spanish, are not mentioned, as they are derived from the Latin.

¹ Thus οὐδεὶς, οὐδεμία, οὐδέν; and μηδεὶς, μηδεμία, μηδέν. Aristotle uses οὐθεὶς; Homer, οὐτις. Οὐδὲ εἷς, μηδὲ ἓν, are used emphatically. From εἷς is formed ἕτερ-ος, α, ον; and from οὐδεὶς and μηδεὶς, οὐδέτερος and μηδέτερος.

² Δύο is always used by the Attics; it is an aptote in Homer and Herodotus. Ἀμφω is sometimes used in the same manner.

³ Δυεῖν is generally used as gen., δυοῖν as dat. From δύο are formed δεύτερος and δεύτεατος.

Three. Plur.		Four. Plur.	
N.	τρεις, τρία,	N.	τέσσαρες, α,
G.	τριῶν,	G.	τεσσάρων,
D.	τρισι,	D.	τέσσαρσι or τέτρασι,
A.	τρεῖς, τρία.	A.	τέσσαρ-ας, α. ¹

¹ The Cardinal numbers, according to their notation by the Greek alphabet, are as follow :

εἷς, I, α', 1.	τεσσαράκοντα, ΔΔΔΔ, μ', 40.
δύο, II, β', 2.	πεντήκοντα, ΙΔ, ν', 50.
τρεις, III, γ', 3.	εξήκοντα, ΙΔ Δ, ξ', 60.
τέσσαρες, IIII, δ', 4.	εβδομήκοντα, ΙΔΔΔ, ο', 70.
πέντε, II, ε', 5.	ὀγδοήκοντα, ΙΔΔΔΔ, π', 80.
ἕξ, III, ς', 6.	ἐννεμήκοντα, ΙΔΔΔΔΔ, ς, 90.
ἐπτά, II II, ζ', 7.	ἐκατὸν, H, ρ', 100.
ὀκτώ, II III, η', 8.	διακόσι-οι, αι, α, HH, σ', 200.
ἐννέα, II IIII, θ', 9.	τριακόσιοι, HHH, τ', 300.
δέκα, Δ, ι', 10.	τεσσαρακόσιοι, HHHH, ν', 400.
ἑνδεκα, ΔΙ, ια', 11.	πεντακόσιοι, ΙΗ, φ', 500.
δώδεκα, ΔΙΙ, ιβ', 12.	ἑξακόσιοι, ΙΗΗ, χ', 600.
τριακαίδεκα, ΔΙΙΙ, ιγ', 13.	ἐπτακόσιοι, ΙΗΗΗ, ψ', 700.
τεσσαρακαίδεκα, ΔΙΙΙΙ, ιδ', 14.	ὀκτοκόσιοι, ΙΗΗΗΗ, ω', 800.
πεντεκαίδεκα, ΔΙΙ, ιε', 15.	ἐννεακόσιοι, ΙΗΗΗΗΗ, Ϸ, 900.
ἑκκαίδεκα, ΔΠ I, ις', 16.	χίλιοι, X, α, 1000.
ἐπτακαίδεκα, ΔΠ II, ιζ', 17.	δισχίλιοι, XX, β, 2000.
ὀκτωκαίδεκα, ΔΠ III, ιη', 18.	πεντακισχίλιοι, ΙΧ, γ, 5000.
ἐννεακαίδεκα, ΔΠ IIII, ιθ', 19.	μύριοι, M, δ, 10,000.
εἴκοσι, ΔΔ, κ, 20.	δισμύριοι, MM, ς, 20,000.
εἴκοσι εἷς, ΔΔΙ, κα', 21.	πεντακισμύριοι, ΙΜ, ν, 50,000.
τριακοντα, ΔΔΔ, λ', 30.	δεκακισμύριοι, ΙΜ ΙΜ, ρ, 100,000.

To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24, they used ς, called ἐπίσημον, for 6; ς, called κόππα, for 90; and Ϸ, called σάν πι, a π covered with an inverted ζ, for 900.

A mark is placed over the letters to express the numbers. Placed

under them, it expresses thousands; thus ε' is 5, ,ε is 5000. The figures of the present year are ,αωκβ', 1822.

In the Capitals,

I, 1, is the mark of Unit;	H, 100, is the initial of Ηεκατὸν;
Π, 5, is the initial of Πέντε;	X, 1000, Χίλιοι;
Δ, 10, Δέκα;	M, 10,000, Μύριοι.

Each of these may be repeated four times; thus IIII, 4; ΔΔΔ, 30; MM, 20,000, &c. Π inclosing a numerical letter multiplies it by 5; thus, ΠI, 50, &c.

From 10 to 20, the large numbers may be placed first or last, δέκα δύο or δώδεκα, 12. From 20, the larger number is placed first, εἴκοσι δύο, 22. From 30, the conjunction is inserted, τριάκοντα καὶ δύο, 32, &c.

Of the *Ordinal* numbers, all under 20, except *second*, *seventh*, and *eighth*, end in *τος*. From thence upwards all end in *οστος*. Thus, 1st. πρῶτος and πρότερος. 2. δεύτερος. 3. τρίτος and τρίτατος. 4. τέταρτος and τέτρατος. 5. πέμπτος. 6. ἕκτος. 7. ἑβδομος and ἑβδόματος. 8. ὀγδοος and ὀγδόατος. 9. ἔννατος, ἑνατος and εἵνατος. 10. δέκατος. 11. ἐνδέκατος. 12. δωδέκατος, δυωδέκατος and δυοκαιδέκατος, &c.

20th. εἰκοστός. 21. εἷς καὶ εἰκοστός, μία καὶ εἰκοστή, εἰκοστός πρῶτος.

30th. τριακοστός. 40. τεσσαρακοστός. 50. πεντηκοστός. 60. ἑξηκοστός. 70. ἑβδομηκοστός. 80. ὀγδοηκοστός. 90. ἐννενηκοστός. 100. ἑκατοστός. 200. διακοσιοστός. 1000. χιλιοστός. 10,000. μυριοστός.

The Greeks have used the letters of the alphabet in their natural order, to express a consecutive series, or marks of division. Thus the 24 books of the Iliad and Odyssey are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters.

PRONOUN.

Pronouns are divided into

1. Personal.

ἐγὼ, I;
 σὺ, thou;
 οὗ, of him.

2. Possessive.

ἐμ-ὸς, ἡ, ὄν, my;
 σὸς, σῇ, σὸν, thy;
 ὁς, or ἐ-ὸς, ἡ, ὄν, his;
 νῶϊτερ-ος, α, ον, our, of us two;
 σφωϊτερ-ος, α, ον, your, of you
 two;
 ἡμέτερ-ος, α, ον, our;
 ὑμέτερ-ος, α, ον, your;
 σφ-ὸς, ἡ, ὄν,
 σφέτερ-ος, α, ον, } their.

3. Relative.

ὅς, ἡ, ὅ, who;
 αὐτ-ὸς, ἡ, ὅ, he, she, it.

4. Demonstrative.

ἐκεῖν-ος, η, ο, that;
 οὗτος, αὕτη, τοῦτο, this.

5. Reciprocal.

ἐμαυτοῦ, of myself;
 σεαυτοῦ, of thyself;
 ἑαυτοῦ, of himself.

6. Indefinite.

τις, τί, any;
 δεῖνα, some one.

Singular.

N. ἐγὼ,
 G. ἐμοῦ or μοῦ,
 D. ἐμοὶ or μοι,
 A. ἐμὲ or μέ.

Gr. Gr.

Dual.

N. A. νῶϊ, νῶ,
 G. D. νῶϊν, νῶν.

Plural.

N. ἡμεῖς,
 G. ἡμῶν,
 D. ἡμῖν,
 A. ἡμᾶς.

E

Singular.	Dual.	Plural.
N. σὺ,		N. ὑμεῖς,
G. σοῦ,	N. A. σφῶϊ, σφῶ, ¹	G. ὑμῶν,
D. σοί,	G. D. σφῶϊν, σφῶν.	D. ὑμῖν,
A. σέ.		A. ὑμᾶς.

Singular.	Dual.	Plural.
N. —		N. σφεῖς,
G. οὗ,	N. A. σφωῖ, σφῆ, ¹	G. σφῶν,
D. οἱ,	G. D. σφῶϊν, σφίν.	D. σφίσι,
A. εἶ.		A. σφᾶς.

Singular.	Dual.	Plural.
N. ὁς, ἡ, ὅ,		N. οἱ, αἱ, ᾗ,
G. οὗ, ἧς, οὔ,	N. A. ὦ, αἶ, ὦ,	G. ὧν,
D. ᾧ, ἧ, ᾧ,	G. D. οἷν, αἷν, οἷν.	D. οἷς, αἷς, οἷς,
A. ὅν, ἧν, ὅ.		A. οὖς, αῖς, ᾗ. ²

Αὐτὸς and ἐκεῖνος are declined like ὁς, ἡ, ὅ.³

Οὗτος, αὕτη, τοῦτο is declined, and prefixes τ, like the article, thus :

¹ From σφῶ is derived the Latin *vos*, as from νῶ, *nos*.

² This is declined like the Article, but without τ.

³ Αὐτὸς in the Nom. is *he himself*.—Ὁ αὐτὸς *the same*, is often contracted, thus, αὐτὸς and ὠντὸς, for ὁ αὐτὸς, ταῦτοῦ for τοῦ αὐτοῦ, ταῦτῳ for τῷ αὐτῷ, ταῦτό and ταῦτόν for τὸ αὐτό.

Singular.

N. οὗτος,	αὕτη, ¹	τούτο,
G. τούτου,	ταύτης,	τούτου,
D. τούτῳ,	ταύτῃ,	τούτῳ,
A. τοῦτον,	ταύτην,	τούτο.

Dual.

N. A. τούτῳ,	ταῦτα,	τούτῳ,
G. D. τούτοιιν,	ταύταιιν,	τούτοιιν.

Plural.

N. οὗτοι,	αὗται,	ταῦτα,
G.	τούτων,	
D. τούτοις,	ταύταις,	τούτοις,
A. τούτους,	ταύτας,	ταῦτα.

From the Personal Pronouns and αὐτὸς are compounded²

ἐμαυτ-οῦ,	}	ῆς, οῦ,		ῶ, ῆ, ῶ,		ὸν, ῆν, ὁ.
σεαυτ-οῦ,						
ἐαυτ-οῦ,						

Of these the last alone has a plural :

G. ἐαυτ-ῶν,	D. οἷς, αἷς, οἷς,	A. οὖς, ἀς, ᾶ. ³
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¹ αυ is used in the words, in which there is neither ο nor ω.

² Homer never uses these reciprocals, but ἐμὲ αὐτὸν, σὲ αὐτὸν, and ἑ αὐτὸν or αὐτὸν, &c.

³ For σεαυτοῦ we often find, by Crasis, σαιτοῦ; and for ἐαυτοῦ, αὐτοῦ. The latter is used by the Attics in the three Persons.

Singular.	Dual.	Plural.
N. τίς, τί, ¹		N. τινές, τινά,
G. τινός,	N. A. τινέ,	G. τινῶν,
D. τινί,	G. D. τινούιν.	D. τισί,
A. τινά, τί.		A. τινάς, τινά. ²

N. δέῖνα and δείς,
 G. δέῖνα, δείνατος and δείνος,
 D. δέῖνα, δείνατι and δέινι,
 A. δέῖνα.

VERB.

VERBS are of two kinds : 1. in Ω, 2. in ΜΙ.

Verbs have three VOICES : *Active*, *Passive*, and *Middle*.³

¹ Τίς, τί, *who, what* ? is marked with an acute accent, and always on the first syllable.

² Ὅς and τίς are often joined, and signify *whoever* ; thus ὅστις, ἥτις, ὅτι, &c.

In the neuter ὃ is often separated from τι, with or without a comma, to be distinguished from the conjunction ὅτι.

Ὅν, with the signification of the Latin *cunque*, is added to compound Relatives, and takes the accent, as ὅστισοῦν, *whosoever*.

To the Demonstratives ἰ long, accented, is added ; as οὗτοσί, *hicce*, *celui-ci* ; even if γε is affixed, as τουτογί.

³ The Middle Voice is so called because it has a *middle* signification between the Active and the Passive. It implies neither action

Five MOODS: *Indicative, Imperative, Optative, Subjunctive, Infinitive.*

Nine TENSES: *Present, Imperfect, Perfect,¹ Pluper-*

nor passion alone, but an action reflected on the agent himself. It signifies what we do, I. *to ourselves*; II. *for ourselves*.

I. Thus φοβέω *Active* signifies *I frighten* another person; φοβέομαι *Passive*, *I am frightened* by another; but φοβέομαι *Middle*, *I frighten myself, I am afraid, or I fear.* Φυλάττω, *I guard* another; φυλάττομαι, *I am guarded* by another; but in the *Middle*, *I guard myself, or I beware.* Λούω, *I wash*; λούομαι, *I am washed*; in the *Middle*, *I wash myself, or I bathe.* In this sense, the *Middle* combines the *Active* and the *Passive*, *I frighten* and *am frightened*, &c. We find the same signification in the Hithpael form of the Hebrew, in the Reflective of the Sanscrit, and in the Reciprocal Verbs of the French. The analogy may be traced in Latin; in *vertor, pascor, moveor, cingor*, &c. a *middle* sense is easily traced; and if no difference of inflection existed in Greek, a distinction would be as unnecessary as in Latin.

II. When the *Middle* verb is followed by an accusative, it implies that the action exerted on that object is intended for the benefit or pleasure of the agent. Thus λύειν τινὰ signifies *to set* a person *at liberty*; but when Chryses is said λύεσθαι *his daughter*, he is understood as setting her at liberty, as *redeeming* her, to gratify *his own* feelings. In a slave-market μισθώσας was applied to the person who *let out* slaves; μεμισθωμένος to the slave who *was hired*; and μισθωσάμενος to him, who *hired* a slave *for himself*. Πόλεμον ποιῆσαι signified *to attack* by war; but ποιήσασθαι *to make war in self-defence*. The latter is in more frequent use, perhaps because all states profess to make war only in defence of their rights or liberties.

To this class may be referred what we procure to be done *to* or *for* us by another. Thus a father is said διδάξασθαι *his son*, when he has sent him to a master to be educated.

¹ The *Perfect* expresses that, which has existed and still exists.

fect, First and Second Future,¹ First and Second Aorist,² and in the Passive Paulo-post-Future.³

Three NUMBERS : *Singular, Dual, and Plural.*

The verb εἶμι, *to be.*

INDICATIVE MOOD.

Present Tense.

Sing.	εἶμι,	εἶς or εἷ, ⁴	ἐστί,
	I am,	thou art,	he is,
Dual. ⁵		ἐστὸν,	ἐστὸν,
		you two are,	they two are,
Plur.	ἐσμεν,	ἐστέ,	εἰσί.
	we are,	you are,	they are. ⁶

¹ The *Second Future* seems to be only an Old Attic form of the *First*, and has consequently the same sense.

² The *Aorists* are called *indefinite* in time; but in general they refer to something *past*, and may therefore be called Historical tenses. They are so similar in signification, that there are few verbs, in which both forms are used. More verbs have the first than the second.

³ The *Paulo-post-Future* expresses that, which is on the point of being done.

⁴ The latter is more used.

⁵ When the First Person Plural ends in *μεν*, the Dual has no First Person.

⁶ In the Present, Perfect, and Future Indicative, and all the Subjunctive, the Third Person Plural ends in *σι* or *ται*: and the Second and Third Dual are alike.

Imperfect.

S.	ἦν,	ἦς,	ἦ or ἦν, ¹
D.		ἦτον,	ἦτην, ²
P.	ἦμεν,	ἦτε,	ἦσαν. ³

Future.⁴

S.	ἔσομαι,	ἔσῃ,	ἔσεται,
D.	ἔσόμεθον,	ἔσεσθον,	ἔσεσθον,
P.	ἔσόμεθα,	ἔσεσθε,	ἔσονται.

Pluperfect.

S.	ἦμην,	ἦσο,	ἦτο,
D.	ἦμεθον,	ἦσθον,	ἦσθην,
P.	ἦμεθα,	ἦσθε,	ἦντο. ⁵

IMPERATIVE MOOD.

Present and Imperfect.

S.	ἴσθι or ἔσο,	ἔστω,
D.	ἔστων,	ἔστων,
P.	ἔσθε,	ἔστωσαν.

¹ The latter is more common.

² The Imperfect, Pluperfect, and the two Aorists Indicative, and all the Optative, form the Dual in *ον, ην*.

³ In the subsequent Moods, the Imperfect is the same as the Present, and the Pluperfect is the same as the Perfect.

⁴ This is also called the Future Middle, and the Pluperfect the Imperfect Middle.

⁵ ἦμην and ἦντο are generally used in the sense of the Imperfect.

OPTATIVE MOOD.

Present and Imperfect.

S.	εἶην,	εἶης,	εἶη,
D.		εἶητον,	εἶήτην,
P.	εἶημεν,	εἶητε,	εἶησαν or εἶεν. ¹

Future.

S.	ἔσοίμην,	ἔσοιο,	ἔσοιτο,
D.	ἔσοίμεθον,	ἔσοισθον,	ἔσοίσθην,
P.	ἔσοίμεθα,	ἔσοισθε,	ἔσوينτο.

SUBJUNCTIVE MOOD.

Present and Imperfect.

S.	᾿ω,	᾿ῆς,	᾿ῆ,
D.		᾿ῆτον,	᾿ῆτον,
P.	᾿ωμεν,	᾿ῆτε,	᾿ωσι.

INFINITIVE MOOD.

Present and Imperfect.

εἶναι.

Future.

ἔσεσθαι.

PARTICIPLES.

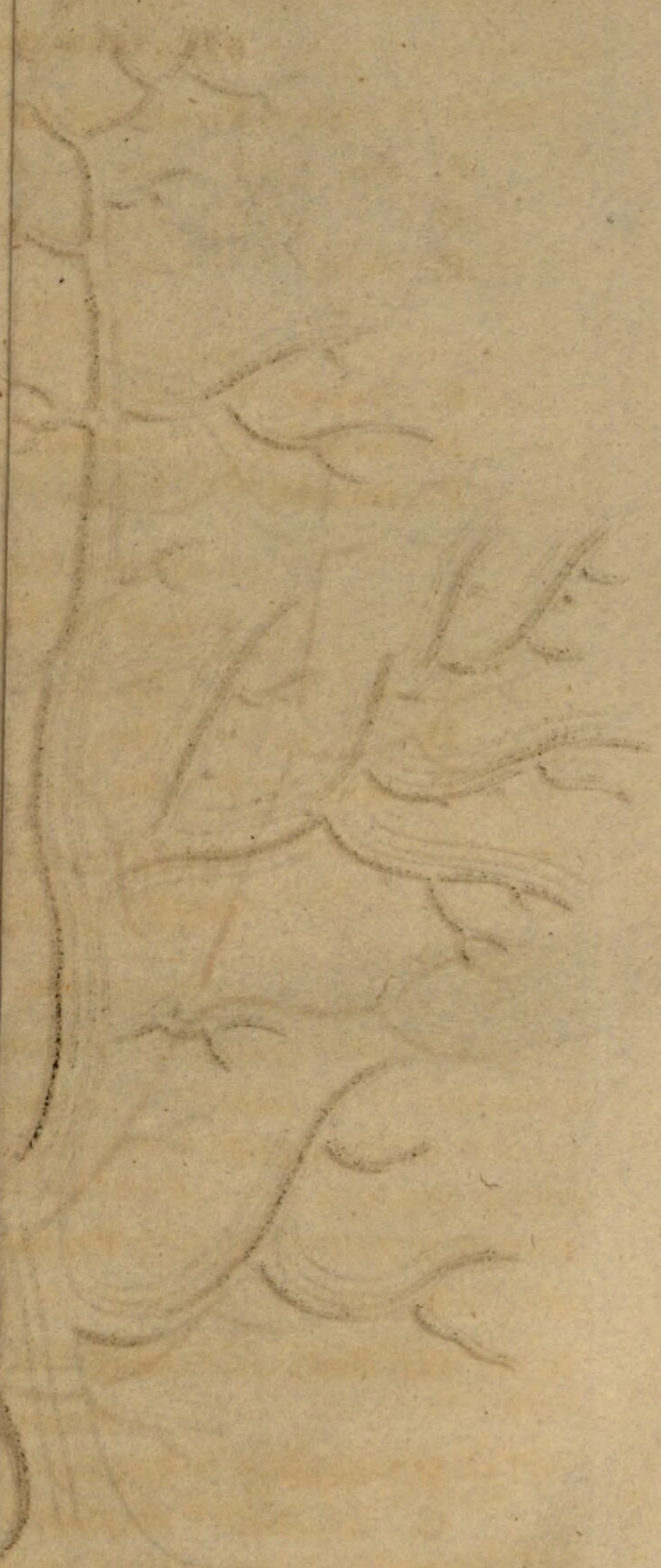
Present.

N.	᾿ων,	οὔσα,	ὄν,
G.	ὄντος,	οὔσης,	όντος.

Future.

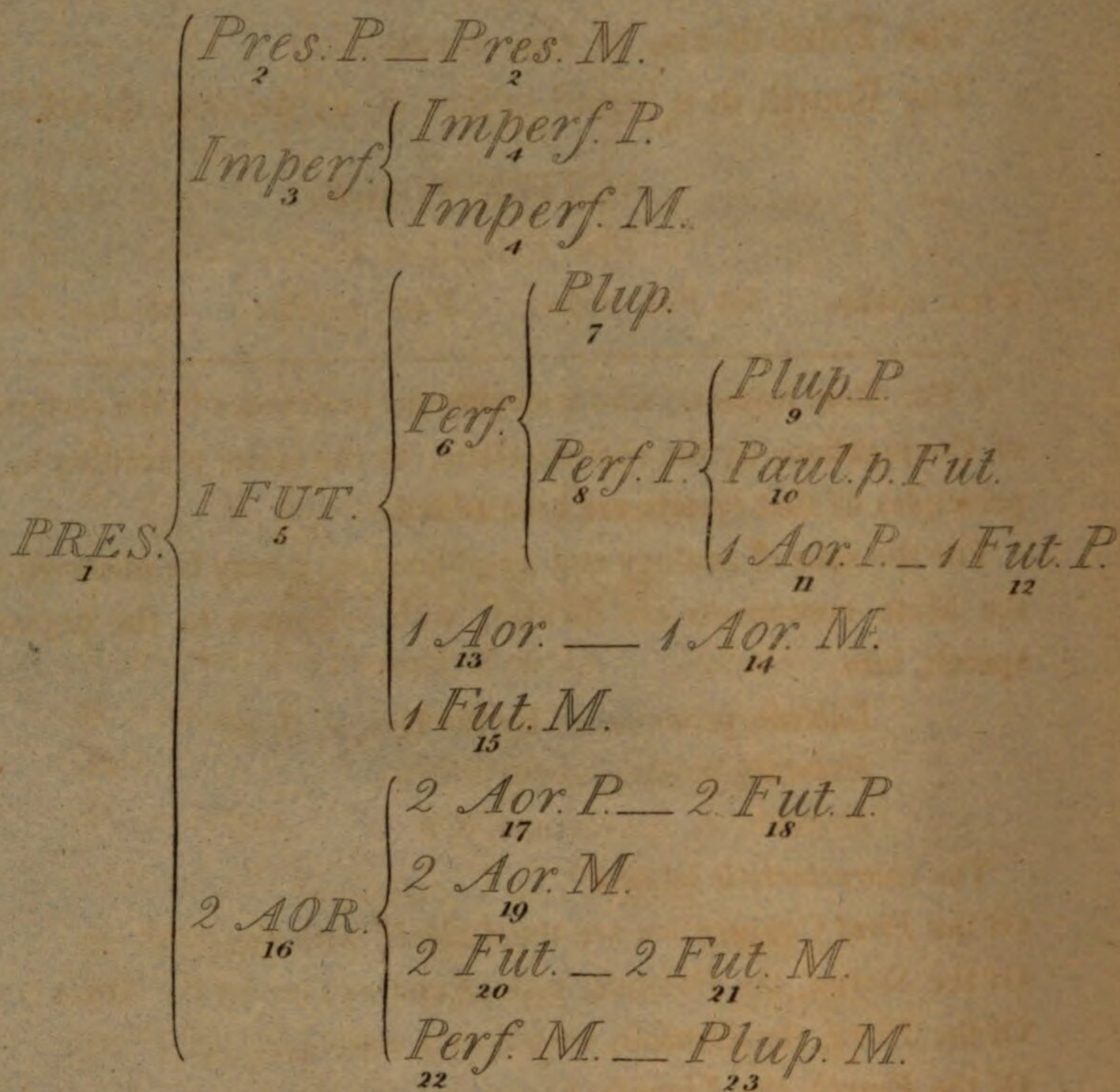
N.	ἔσόμενος,	ἔσομένη,	ἔσόμενον,
G.	ἔσομένου,	ἔσομένης,	ἔσομένου.

¹ Εἶεν is also used for the third Person singular optative in the sense of ἔστω, *let it be, be it so.*



Great Common

State of the Great Common



See Doctor Valpy's Greek Grammar.

Engraved for Hodgkins Sketch of the Greek Accidence.

VERBS in Ω.

There are Four Conjugations of Verbs in ω, distinguished by the termination of the First Future;

The First Conjugation in ψω, as τύπτω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τίω, τίσω.

The Fourth in a liquid before ω̃, as ψάλλω, ψαλῶ.¹

ACTIVE VOICE.

1. The Principal Parts.

Pres. τύπτω. 1st Fut. τύψω. Perf. τέτυφα. 2d Aor. ἔτυπον.

¹ For those learners, who may give the preference to the distinction of Conjugations by the *characteristic*, or the letter preceding ω, the principles of that system are here added.

For the sake of analogy and simplification, it may be observed that the Mute consonants are divided, with reference to the organs of speech, into

Labials, pronounced by the lips, π, β, φ;

Palatals, by the palate, κ, γ, χ;

Dentals, by the teeth, τ, δ, θ.

The *characteristic* letters

Of the *First* Conjugation are the *Labials*, with πτ;

Of the *Second*, the *Palatals*, with κτ and σσ; (ττ by the Attics;)

Of the *Third*, the *Dentals*, with ζ or a vowel;

Of the *Fourth*, the *Liquids*, λ, μ, ν, ρ.

The old Grammarians formed *six* Conjugations, distinguished by the characteristics, thus,

I. The *Labials*, with πτ, as λείβω.

II. The *Palatals*, with κτ, as λέγω.

III. The *Dentals*, as πλήθω.

IV. ζ and σσ, as φράζω.

V. The *Liquids*, as φαίνω.

VI. The *Vowels*, as τιμάω, τίω, δύω.

Gr. Gr.

F

2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	τύπτω	τύπτ-ε	-οιμι	-ω	-ειν	-ων
Imperf.	ἔτυπτον					
1st Fut.	τύψ-ω		-οιμι		-ειν	-ων
1st Aor.	ἔτυψα	τύψ-ον	-αιμι	-ω	-αι	-ας
Perfect	τέτυφα	τέτυφ-ε	-οιμι	-ω	-έναι	ῶς
Pluperf.	ἔτετύφειν					
2d Aor.	ἔτυπον	τύπ-ε	-οιμι	-ω	-εῖν	-ὼν
2d Fut.	τυπ-ῶ		-οῖμι		-εῖν	ῶν.

3. Numbers and Persons.

INDICATIVE MOOD.

Present, *I strike.*

S.	τύπτω,	τύπτεις,	τύπτει,
D.		τύπτετον,	τύπτετον,
P.	τύπτομεν,	τύπτετε,	τύπτουσιν. ¹

Imperfect, *I was striking.*

S.	ἔτυπτον,	ἔτυπτες,	ἔτυπτε,
D.		ἐτύπτετον,	ἐτυπτέτην,
P.	ἐτύπτομεν,	ἐτύπτετε,	ἔτυπτον.

¹ The natural, and probably the original form of the 3d Person Plural is *οντι*, from which the Latin is formed. The penultima of this Person is generally long, except in the Imperfect and 2d Aorist Indicative Active; two tenses, which have such an affinity, that some grammarians believe that the 2d Aorist, when it differs in form from the Imperfect, is the Imperfect of an obsolete verb of a kindred form, as *ἔτυπον* from *τύπω*, *ἔταγον* from *τάγω*, &c.

First Future, *I shall strike.*

S.	τύψω,	τύψεις,	τύψει,
D.		τύψετον,	τύψετον,
P.	τύψομεν,	τύψετε,	τύψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυψας,	ἔτυψε,
D.		ἐτύψατον,	ἐτυψάτην,
P.	ἐτύψαμεν,	ἐτύψατε,	ἔτυψαν.

Perfect, *I have struck.*

S.	τέτυφα,	τέτυφας,	τέτυφε,
D.		τετύφατον,	τετύφατον,
P.	τετύφαμεν,	τετύφατε,	τετύφασι.

Pluperfect, *I had struck.*

S.	ἐτετύφειν,	ἐτετύφεις,	ἐτετύφει,
D.		ἐτετύφειτον,	ἐτετυφείτην,
P.	ἐτετύφειμεν,	ἐτετύφειτε,	ἐτετύφεισαν. ¹

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτύπετον,	ἐτυπέτην,
P.	ἐτύπομεν,	ἐτύπετε,	ἔτυπον.

Second Future, *I shall strike.*

S.	τυπῶ,	τυπεῖς,	τυπεῖ,
D.		τυπεῖτον,	τυπεῖτον,
P.	τυποῦμεν,	τυπεῖτε,	τυποῦσι.

¹ The common form in the ancient Greek writers is ἐτετύφεσαν.

IMPERATIVE MOOD.¹Present, *strike*.

S.	τύπτε,	τυπτέτω, ²
D.	τύπτετον,	τυπτέτων,
P.	τύπτετε,	τυπτέτωσαν.

First Aorist, *strike*.

S.	τύψον,	τυψάτω,
D.	τύψατον,	τυψάτων,
P.	τύψατε,	τυψάτωσαν.

Perfect, *have struck*.

S.	τέτυφε,	τέτυφέτω,
D.	τετύφετον,	τετυφέτων,
P.	τετύφετε,	τετυφέτωσαν.

Second Aorist, *strike*.³

S.	τύπε,	τυπέτω,
D.	τύπέτον,	τυπέτων,
P.	τύπετε,	τυπέτωσαν.

¹ It may appear strange that the Imperative should refer to a *past*, and not to a *future* time. To solve a part of the difficulty, some have called the First and Second Aorists the First and Second *Futures*. By the Present the Future also is signified. And the Perfect enjoins a thing to be done prior to a specified time; as, I order you *to have done* this before I return. Others have banished the tense; but it is admitted by the old Grammarians.

² The third persons of the Imperative have an *ω* in every tense of every voice.

³ This tense appears to be the root of the verb; thus τύπε of τυπέω or τύπτω, λάβε of λαμβάνω, θές of τίθημι, &c. The first use of language is to express a want, hence the Imperative was naturally the first object of speech.

OPTATIVE MOOD.

Present, *I may be striking.*

S.	τύπτοιμι,	τύπτοις,	τύπτοι,
D.		τύπτοιτον,	τυπτοίτην,
P.	τύπτοιμεν,	τύπτοιτε,	τύπτοιεν.

First Future, *I may hereafter strike.*

S.	τύψοιμι,	τύψοις,	τύψοι,
D.		τύψοιτον,	τυψοίτην,
P.	τύψοιμεν,	τύψοιτε,	τύψοιεν.

First Aorist, *I may have struck.*

S.	τύψαιμι,	τύψαις,	τύψαι,
D.		τύψαιτον,	τυψαίτην,
P.	τύψαιμεν,	τύψαιτε,	τύψαιεν. ¹

Perfect, *I may have been striking.*

S.	τετύφοιμι,	τετύφοις,	τετύφοι,
D.		τετύφοιτον,	τετυφοίτην,
P.	τετύφοιμεν,	τετύφοιτε,	τετύφοιεν.

Second Aorist, *I may have struck.*

S.	τύποιμι,	τύποις,	τύποι,
D.		τύποιτον,	τυποίτην,
P.	τύποιμεν,	τύποιτε,	τύποιεν.

¹ The Æolic form of this Tense is frequently used, particularly by the Attics, in the second and third Person Singular, and in the third Plural.

S.	τύψεια,	τύψειας,	τύψειε,
D.		τυψείατον,	τυψειάτην,
P.	τυψείαμεν,	τυψείατε,	τύψειαν.

Second Future, *I may hereafter strike.*

S.	τυποῖμι,	τυποῖς,	τυποῖ,
D.		τυποῖτον,	τυποίτην,
P.	τυποῖμεν,	τυποῖτε,	τυποῖεν. ¹

SUBJUNCTIVE MOOD.

Present, *I should strike.*

S.	τύπτω,	τύπτῃς,	τύπτῃ,
D.		τύπτητον,	τύπτητον,
P.	τύπτωμεν,	τύπτῃτε,	τύπτωσι.

First Aorist, *I should have struck.*

S.	τύψω,	τύψῃς,	τύψῃ,
D.		τύψητον,	τύψητον,
P.	τύψωμεν,	τύψῃτε,	τύψωσι.

Perfect, *I should have been striking.*

S.	τετύφω,	τετύφῃς,	τετύφῃ,
D.		τετύφητον,	τετύφητον,
P.	τετύφωμεν,	τετύφῃτε,	τετύφωσι.

Second Aorist, *I should have struck.*

S.	τύπω,	τύπῃς,	τύπῃ,
D.		τύπητον,	τύπητον,
P.	τύπωμεν,	τύπῃτε,	τύπωσι.

¹ In the expression of the Tenses in English, much precision is not to be expected. Their use and signification depend on the Conjunctions and Particles, to which they are joined. The Optative, for instance, is seldom used in the Potential sense without ἄν.

INFINITIVE MOOD.

Present, *τύπτειν*, to strike.

First Future, *τύψειν*, to be going to strike.

First Aorist, *τύψαι*, to have struck.

Perfect, *τετυφέναι*, to have been striking.

Second Aorist, *τυπεῖν*, to have struck.

Second Future, *τυπεῖν*, to be going to strike.

PARTICIPLES.

Present, striking.

N.	τύπτων,	τύπτουσα,	τύπτον,
G.	τύπτοντος,	τυπτούσης,	τύπτοντος, &c.

First Future, going to strike.

N.	τύψων,	τύψουσα,	τύψον,
G.	τύψοντος,	τυψούσης,	τύψοντος.

First Aorist, having struck.

N.	τύψας,	τύψασα,	τύψαν,
G.	τύψαντος,	τυψάσης,	τύψαντος.

Perfect, who has been striking.

N.	τετυφώς,	τετυφυῖα,	τετυφός,
G.	τετυφότης,	τετυφυίας,	τετυφότης.

Second Aorist, having struck.

N.	τυπῶν,	τυποῦσα,	τυπὸν,
G.	τυπόντος,	τυπούσης,	τυπόντος.

Second Future, going to strike.

N.	τυπῶν,	τυποῦσα,	τυποῦν,
G.	τυποῦντος,	τυπούσης,	τυποῦντος.

AUGMENT.¹*Of the Nine Tenses,*

Three receive an *Augment*, continued through all the Moods: the Perfect, Pluperfect, and Paulo-post-Future.

Three receive an *Augment* in the Indicative only: the Imperfect, and the Two Aorists.²

Three receive no *Augment*: the Present, and the Two Futures.

There are Two Augments; the *Syllabic*, when the verb begins with a Consonant; the *Temporal*, when the verb begins with a vowel.³

¹ The Augment serves to prevent ambiguity; else the Imperfect *τύπτε* would be confounded with the Imperative, and the First Aorist *τύψας* with the Participle.

It is probable that no Augment existed in the origin of the language. In the ancient Ionic Dialect none is found. E was first prefixed to all augmented Tenses for the Temporal as well as for the Syllabic Augment: thus, *ἔαγον*, *ἔέθελον*, *ἔορον*. Ea was contracted into η, ee into η, and sometimes ει, and eo into ω. Hence *ἔαγον* became *ἦγον*, *ἔέθελον* *ἦθελον*, and *ἔορον* *ῶρον*: hence *ἔεχον* became *εἶχον*. The Attics sometimes preserve ε, forming *ἔαγον* from *ἄγω* to break, probably on account of the insertion of the Digamma.

² "Επω continues the Augment of the Aorists, *εἶπα* and *εἶπον*. The latter is more usual.

³ The *Syllabic* is so called because it adds a *syllable* to the word; the *Temporal*, because it increases the *time* or quantity of the syllable.

The Syllabic Augment is ε prefixed to the Imperfect and the Aorists, as ἔτυπτον, ἔτυψα, ἔτυπον.¹ When it is Continued, the initial Consonant of the Verb is repeated, as τέτυφα.²

If the Verb begins with a Vowel, the Temporal Augment is Continued.

If the initial Consonant is an Aspirate, it must be changed into the corresponding Soft, as θύω, τέθυκα.³

The *Temporal* Augment changes

α into η, as ἄγω, ἤγον.

ε into η, as ἐθέλω, ἤθελον.

ι into ῑ, as ἰκάνω, ἰκανον.

ο into ω, as ὄρω, ὤρον.

υ into ῡ, as ὑβρίζω, ῡβριζον.

αι into η, as αἴρω, ἤρον.

αυ into ηυ, as αὐξάνω, ηὔξανον.

¹ It has been conjectured that the Syllabic Augment is formed from the Imperfect ἤν. Perhaps the Ionic form ἔα is a more probable origin. In the Sanscrit language the same Syllabic Augment, e, is prefixed in the formation of the Past Tense. In the Celtic some tenses are also formed by prefixes:

² The repetition of the initial consonant in the *continued* Augment is called *Reduplication*. It sometimes takes place in Latin: *do, dedi; pungo, pupugi; tango, tetigi, &c.*

When the Verb begins with a double letter, with σ joined to a Mute, or with γν, no Reduplication takes place, but the Syllabic Augment is Continued. So a Verb beginning with ρ, when ρ is doubled in the Augment; except in poetry, where ρ is sometimes single. So also βλάπτω, γρηγορέω, διαγλύφω, θλάω, καθαρίζω, κτείνω, προσπατταλεύω, πτερόω, πτίσσω, πτοέω, πτύσσω, χαλκεύω. Κτάομαι makes ἔκτημαι in the Ionic, and κέκτημαι in the Attic, dialect.

³ An Aspirate Consonant beginning two successive syllables, as θέθυκα, would produce a harshness, which the Greeks generally avoid.

Gr. Gr.

G

ευ into ηυ, as εὔχομαι, ηὐχόμεν.¹

οι into ω, as οἰκίζω, ὤκισον.²

ε is in some verbs changed into ει, as ἔχω, εἶχον.³

εο is changed into εω, as ἐορτάζω, ἐώρταζον.

Verbs compounded with Prepositions take the Augment between the Preposition and the Verb, as προσβάλλω, προσέβαλλον.⁴

¹ In the old Attic dialect αυ and ευ have no augment.

² In some Latin Verbs a *Temporal* Augment takes place, as ago, ēgi; emo, ēmi; fodio, fōdi, &c.

³ The following change ε into ει:

εάω,	ελίσσω,	έπομαι,	έρύω,
έζω,	έλκω,	εργάζομαι,	εστήκω,
έθω,	έλκέω,	ερέω,	εστιάω,
εθίζω,	ελκύω,	ερπω,	έχω,
ελω,	έπω,	εrpύζω,	έω.

⁴ Some Compound Verbs, which retain the same meaning as those, from which they are compounded, are considered as Simples, and take the Augment in the beginning.

Some take an Augment both before and after the Preposition, as ανέχομαι, η̐νειχόμεν; ανορθόω, η̐νώρθοον; ενόχλεω, η̐νώχλεον; παροινέω, επαρώνεον. So sometimes αναλίσκω, η̐νήλωσα; and διακονέω, δεδικόνηκα. So also διαιτάω, ε̐διήτησα.

Some take it either before or after, as εγγυάω, εγγεγύηκα or η̐γγύημαι; εμπολέω, εμπεπόληκα or η̐μπόληκα; καθεύδω, ε̐κάθευδον or καθηῦδον; προθυμοῦμαι, ε̐προθυμούμεν or προυθυμούμεν; &c.

Many have no Augment; those beginning with vowels or diphthongs not mentioned in the rule; many beginning in οι, particularly those compounded with οἶαξ, οἶος, οἶκος, οἶνος, and οἶωνος; also ᾠω, αἰω, ἀηδίζομαι, ἀηθέσσω, ἐρμηνεύω, εὐρίσκω. But ὠθέω, ὠνέομαι, take the syllabic augment, as ἔωσα, ἐωνήθην.

Ει in some instances is changed into η, as εικάζω, ἤκαζον.

These have no Syllabic Augment in the dialogue of Tragedy; καθέζομαι, καθεύδω, κάθημαι, σπεύδω.

Verbs compounded with $\epsilon\tilde{\upsilon}$ and $\delta\tilde{\upsilon}$, if they are susceptible of the temporal Augment, take it in the same manner, as $\epsilon\tilde{\upsilon}\theta\rho\kappa\acute{\epsilon}\omega$, $\epsilon\tilde{\upsilon}\omega\rho\kappa\epsilon\omicron\nu$.

A Preposition in composition before a Vowel loses the final Vowel, as $\alpha\pi\acute{\epsilon}\chi\omega$ from $\alpha\pi\delta$ and $\acute{\epsilon}\chi\omega$.

If, after this elision, the Preposition comes before an Aspirate, it changes its Soft into an Aspirate, as $\alpha\phi\alpha\iota\rho\acute{\epsilon}\omega$ from $\alpha\pi\delta$ and $\alpha\iota\rho\acute{\epsilon}\omega$.

$\epsilon\kappa$ in composition becomes $\acute{\epsilon}\xi$ before a Vowel, as $\acute{\epsilon}\kappa\phi\acute{\epsilon}\rho\omega$, $\acute{\epsilon}\xi\acute{\epsilon}\phi\epsilon\rho\omicron\nu$.

$\epsilon\nu$ and $\sigma\tilde{\upsilon}\nu$, which change the ν before a Consonant; resume it before a Vowel, as $\acute{\epsilon}\mu\mu\acute{\epsilon}\nu\omega$, $\acute{\epsilon}\nu\acute{\epsilon}\mu\epsilon\nu\omicron\nu$.

$\Sigma\tilde{\upsilon}\nu$ sometimes drops the ν , as $\sigma\upsilon\zeta\eta\tau\acute{\epsilon}\omega$.

P is doubled after a Vowel, as $\delta\iota\alpha\rho\acute{\rho}\acute{\epsilon}\omega$.

FORMATION OF THE TENSES.

Present	Present P.—Present M.		
	Imperfect	{ Imperfect P. Imperfect M.	
	1 Future	Perfect	{ Pluperfect. Perf. P. { Plup. P. Paul. p. Fut. 1 Aor. P.—1 Fut. P.
		{ 1 Aor.—1 Aor. M. 1 Fut. M.	
	2 Aorist	{ 2 Aor. P.—2 Fut. P. 2 Aor. M.	
		{ 2 Fut.—2 Fut. M.	
		{ Perf. M.—Plup. M.	

The Imperfect
is formed from the Present, by prefixing the Augment,
and changing ω into $\sigma\upsilon$, as $\tau\acute{\upsilon}\pi\tau\omega$, $\epsilon^{\prime}\tau\upsilon\pi\tau\sigma\upsilon$.

The First Future
is formed from the Present, by changing the last syllable,¹
in the

First Conjugation into $\psi\omega$, as $\tau\acute{\upsilon}\pi\tau\omega$, $\tau\acute{\upsilon}\psi\omega$;
in the Second into $\xi\omega$, as $\lambda\acute{\epsilon}\gamma\omega$, $\lambda\acute{\epsilon}\xi\omega$;
in the Third into $\sigma\omega$, as $\tau\acute{\iota}\omega$, $\tau\acute{\iota}\sigma\omega$;²
in the Fourth, by circumflexing the last syllable and
shortening the penultima, as $\psi\acute{\alpha}\lambda\lambda\omega$, $\psi\alpha\lambda\omega$.

¹ The *First Future* is really formed by the insertion of σ before ω ,
as $\lambda\epsilon\acute{\iota}\beta\omega$, $\lambda\epsilon\acute{\iota}\beta\sigma\omega$ or $\lambda\epsilon\acute{\iota}\psi\omega$; $\lambda\epsilon\acute{\iota}\pi\omega$, $\lambda\epsilon\acute{\iota}\pi\sigma\omega$ or $\lambda\epsilon\acute{\iota}\psi\omega$; $\lambda\acute{\epsilon}\gamma\omega$, $\lambda\acute{\epsilon}\gamma\sigma\omega$, or
 $\lambda\acute{\epsilon}\xi\omega$; $\tau\acute{\iota}\omega$, $\tau\acute{\iota}\sigma\omega$. To soften the pronunciation, a consonant is fre-
quently dropped : as $\alpha\acute{\delta}\omega$, $\alpha\acute{\sigma}\omega$; $\phi\rho\acute{\alpha}\zeta\omega$, $\phi\rho\acute{\alpha}\sigma\omega$, &c. For the same rea-
son the σ is omitted after a Liquid ; but it was formerly retained, and
 $\nu\acute{\epsilon}\mu\omega$ made $\nu\acute{\epsilon}\mu\sigma\omega$. We still find $\kappa\acute{\epsilon}\lambda\sigma\alpha\iota$ from $\kappa\acute{\epsilon}\lambda\omega$, $\tau\acute{\epsilon}\lambda\sigma\sigma\upsilon$ from $\tau\acute{\epsilon}\lambda\omega$,
 $\theta\acute{\rho}\sigma\omega$ from $\theta\acute{\rho}\omega$, particularly in the Doric dialect.

This analogy extends, in some measure, to the Latin. The Per-
fect of the Third Conjugation is formed from the Present by chang-
ing o into si , as *scribo*, *scripsi* ; *dico*, *dixi* or *dixi* ; *figo*, *figsi* or *fixi* ;
demo, *demsi* ; *carpo*, *carpsi*, &c. To avoid harshness a letter is fre-
quently left out, as *parco*, *parsi* ; *ludo*, *lusi*, &c. The s too is fre-
quently omitted ; and sometimes in that case it is resumed in the
Supine, as *scando*, *scandi*, *scansum* ; *verto*, *verti*, *versum*, &c.

² Some Verbs are of the Second and Third Conjugation, making
 $\xi\omega$ and $\sigma\omega$; $\alpha\rho\acute{\pi}\acute{\alpha}\zeta\omega$, $\beta\acute{\alpha}\zeta\omega$, $\beta\rho\acute{\iota}\zeta\omega$, $\epsilon\gamma\gamma\upsilon\alpha\lambda\acute{\iota}\zeta\omega$, $\pi\alpha\acute{\iota}\zeta\omega$, $\gamma\epsilon\lambda\acute{\alpha}\omega$, &c.
The former is the Doric form.

Some Verbs take γ before ξ ; $\kappa\lambda\acute{\alpha}\zeta\omega$, $\kappa\lambda\acute{\alpha}\gamma\zeta\omega$, from $\kappa\lambda\acute{\alpha}\gamma\gamma\omega$; $\pi\lambda\acute{\alpha}\zeta\omega$,
 $\pi\lambda\acute{\alpha}\gamma\zeta\omega$. $\Sigma\alpha\lambda\pi\acute{\iota}\zeta\omega$ makes $\sigma\alpha\lambda\pi\acute{\iota}\gamma\zeta\omega$, oftener $\sigma\alpha\lambda\pi\acute{\iota}\sigma\omega$.

Verbs in αω, εω, and οω, change α and ε into η, and ο into ω, as τιμάω, τιμήσω; φιλέω, φιλήσω; δηλόω, δηλώσω.¹

Four Verbs change the Soft of the first syllable into an Aspirate breathing:

ἔχω,	ἔξω;	τρέφω,	θρέψω;
τρέχω,	θρέξω;	τύφω,	θύψω. ²

¹ The following are excepted:

1. Verbs in αω, preceded by ε or ι; Verbs in λαω and ραω, pure; with διφάω, δράω, κλάω, μάω, νάω, πετάω, σπάω, φλάω.

2. These in εω: ἀκέω, ἀμφιέω, ἀρκέω, ἔω, ζέω, κέω, ναιέω, νεικέω, ξέω, ὀλέω, στορέω, τελέω, τρέω; and Verbs, which form others in νυω, νυμι and σκω.

Some make εσω and ησω: αἰδέομαι, αἰνέω, ἀκέομαι, ἀλέω, ἀλφέω, ἀχθέομαι, βδέω, κηδέω, κοπέω, κορέω, κοτέω, μαχέομαι, ὀζέω, ποθέω, πονέω, στερέω, φορέω, φρονέω, χωρέω. Δέω makes δήσω, δέδεκα. Καλέω makes καλέσω, κεκάληκα, by Syncope κέκληκα.

The following make the First Future in ευσω: θέω, πλέω, πνέω, νέω, ῥέω, χέω. Καίω and κλαίω make αυσω.

3. Verbs Primitive in οω: ἀρόω, βόω, ἐνόω, ὀμόω, ὀνόω; and Verbs, which form others in νυω and σκω.

² The Present of these Verbs should begin with an Aspirate, thus ἔχω, θρέφω, θρέχω, θύφω; but as the Greeks seldom suffer two aspirated syllables to come together, the first is changed into a soft. That reason ceases to operate in the Future, which ends in ξω, and therefore resumes the Aspirate in the first syllable. This is proved by the Perfect, which in the Active is τέτρεφα, and not τέθρεφα, but in the Passive τέθραμμαι. For the same reason θρίξ makes τριχὸς in the G.—But no change is produced by the pass. termination θην, except in ἐτέθην, ἐτύθην; or by θε, θεν; or if a consonant intervenes, as θέσθε, θαφθεῖς; or in compound words, as ἀνθοφόρος; or when a soft is changed into an aspirate consonant before an aspirate breathing, as ἔθηχ' οὔτος.

The First Aorist

is formed from the First Future, by prefixing the Augment, and changing ω into α , as $\acute{\tau}\upsilon\psi\omega$, $\acute{\epsilon}\tau\upsilon\psi\alpha$.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation is made long, α is changed into η , and ϵ into $\epsilon\iota$, as $\kappa\rho\acute{\iota}\nu\omega$, $\acute{\epsilon}\kappa\rho\acute{\iota}\nu\alpha$; $\psi\alpha\lambda\omega$, $\acute{\epsilon}\psi\eta\lambda\alpha$; $\mu\epsilon\nu\omega$, $\acute{\epsilon}\mu\epsilon\iota\nu\alpha$.¹

$\acute{\epsilon}\iota\pi\alpha$ and $\acute{\eta}\nu\epsilon\gamma\kappa\alpha$ are formed from the Present; $\acute{\eta}\kappa\alpha$, $\acute{\epsilon}\theta\eta\kappa\alpha$, $\acute{\epsilon}\delta\omega\kappa\alpha$ from the Perfect.

The following drop the σ of the Future:

$\acute{\alpha}\kappa\acute{\epsilon}\omega$,	$\acute{\eta}\kappa\epsilon\iota\alpha$,		$\kappa\acute{\epsilon}\omega$,	$\acute{\epsilon}\kappa\epsilon\iota\alpha$,
$\acute{\alpha}\lambda\acute{\epsilon}\acute{\upsilon}\omega$,	$\acute{\eta}\lambda\epsilon\upsilon\alpha$,		$\sigma\acute{\epsilon}\acute{\upsilon}\omega$,	$\acute{\epsilon}\sigma\epsilon\upsilon\alpha$,
$\kappa\alpha\acute{\iota}\omega$,	$\acute{\epsilon}\kappa\eta\alpha$,		$\chi\acute{\epsilon}\omega$,	$\acute{\epsilon}\chi\epsilon\alpha$.

The Perfect

is formed from the First Future, by prefixing the Continued Augment, and changing, in the

1st Conjugation, $\psi\omega$ into $\phi\alpha$, as $\acute{\tau}\upsilon\psi\omega$, $\acute{\tau}\acute{\epsilon}\tau\upsilon\phi\alpha$;

in the 2nd, $\xi\omega$ into $\chi\alpha$, as $\lambda\acute{\epsilon}\xi\omega$, $\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$;

in the 3rd, $\sigma\omega$ into $\kappa\alpha$, as $\acute{\tau}\acute{\iota}\sigma\omega$, $\acute{\tau}\acute{\epsilon}\tau\iota\kappa\alpha$;

in the 4th, ω into $\kappa\alpha$, as $\psi\alpha\lambda\omega$, $\acute{\epsilon}\psi\alpha\lambda\kappa\alpha$.²

Dissyllables in $\lambda\omega$, $\nu\omega$, $\rho\omega$ change the ϵ of the First Future into α , as $\sigma\tau\epsilon\lambda\omega$, $\acute{\epsilon}\sigma\tau\alpha\lambda\kappa\alpha$.

¹ If the penult. of the Pres. has $\alpha\iota$, that of the 1st Aor. in the common Dialect has α , in the Attic, η ; as $\sigma\eta\mu\alpha\acute{\iota}\nu\omega$, $\sigma\eta\mu\alpha\nu\omega$, $\acute{\epsilon}\sigma\acute{\eta}\mu\alpha\nu\alpha$, Attic $\acute{\epsilon}\sigma\acute{\eta}\mu\eta\nu\alpha$.

² Verbs in $\mu\omega$ are formed from $\mu\epsilon\omega$, as $\nu\acute{\epsilon}\mu\omega$, $\nu\epsilon\nu\acute{\epsilon}\mu\eta\kappa\alpha$, from $\nu\epsilon\mu\acute{\epsilon}\omega$, $\nu\epsilon\mu\acute{\eta}\sigma\omega$.

Dissyllables in *εινω*, *ινω*, and *υνω* drop the *ν*, as *κτενω̃*, *ἔκτακα*.¹

The Pluperfect

is formed from the Perfect, by prefixing *ε* to the Reduplication, and changing *α* into *ειν*, as *τέτυφα*, *ἐτετύφειν*.²

The Second Aorist

is formed from the Present, by prefixing the Augment, changing *ω* into *ον*, and shortening the penultima,³ as *τύπτω*, *ἔτυπον*.

The Penultima is shortened ;

1. In Vowels, by the change of

η	} into <i>ᾱ</i> , as	λήβω,	ἔλαβον ; ⁴
ω		τρώγω,	ἔτραγον ;
αι		φαίνω,	ἔφανον ;
αυ		παύω,	ἔπαον ;
ει	into <i>ι</i> , as	λείπω,	ἔλιπον ;
ευ	into <i>υ</i> , as	φεύγω,	ἔφυγον.

¹ *Ἐκλίνθην*, *ἐκρίνθην*, and *ιδρύνθην* are found in the Poets.

² The Pluperf. often drops the initial *ε* in all voices, especially in the later Attic writers.

³ In Dissyllables, which take the Temporal Augment, the penultima necessarily remains long, as *ᾶγω*, *ἤγον*. So also where the penultima is long by position, as *θάλπω*, *ἔθαλπον* ; *μάρπτω*, *ἔμαρπτον*. But in many of these a transposition takes place in order to preserve the analogy: thus *πέρθω* makes in poetry *ἔπραθον*, *δέρκω* *ἔδρακον*, &c. A resolution and a reduplication produce the same effect: thus *ἦδον* is made *ἔαδον* ; *ἦγον*, *ἦγαγον*, &c.

⁴ *Πλήσσω*, to strike the *body*, makes *ἐπληγον* ; to strike the *mind*, *ἐπλαγον*.

In Dissyllables of the Fourth Conjugation, ϵ and $\epsilon\iota$ are changed into α , as $\delta\acute{\epsilon}\rho\omega$, $\acute{\epsilon}\delta\alpha\rho\omicron\nu$; $\sigma\pi\acute{\epsilon}\iota\rho\omega$, $\acute{\epsilon}\sigma\pi\alpha\rho\omicron\nu$.¹ In Polysyllables $\epsilon\iota$ is changed into ϵ , as $\acute{\alpha}\gamma\acute{\epsilon}\iota\rho\omega$, $\eta\gamma\epsilon\rho\omicron\nu$.

2. In Consonants, by the omission of τ , and of the last of two liquids, as $\tau\acute{\upsilon}\pi\tau\omega$, $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$; $\psi\acute{\alpha}\lambda\lambda\omega$, $\acute{\epsilon}\psi\alpha\lambda\omicron\nu$.

Some Mutes are changed into others of the same order ; thus,

π into β , as	{	$\beta\lambda\acute{\alpha}\pi\tau\omega$,	$\acute{\epsilon}\beta\lambda\alpha\beta\omicron\nu$;
		$\kappa\alpha\lambda\acute{\upsilon}\pi\tau\omega$,	$\acute{\epsilon}\kappa\acute{\alpha}\lambda\upsilon\beta\omicron\nu$;
		$\kappa\rho\acute{\upsilon}\pi\tau\omega$,	$\acute{\epsilon}\kappa\rho\upsilon\beta\omicron\nu$. ²
π into ϕ , as	{	$\acute{\alpha}\pi\tau\omega$,	$\eta\phi\omicron\nu$;*
		$\beta\acute{\alpha}\pi\tau\omega$,	$\acute{\epsilon}\beta\alpha\phi\omicron\nu$;*
		$\theta\acute{\alpha}\pi\tau\omega$,	$\acute{\epsilon}\tau\alpha\phi\omicron\nu$;
		$\rho\acute{\alpha}\pi\tau\omega$,	$\acute{\epsilon}\rho\acute{\rho}\alpha\phi\omicron\nu$;
		$\sigma\kappa\acute{\alpha}\pi\tau\omega$,	$\acute{\epsilon}\sigma\kappa\alpha\phi\omicron\nu$;*
		$\rho\acute{\iota}\pi\tau\omega$,	$\acute{\epsilon}\rho\acute{\rho}\iota\phi\omicron\nu$;
		$\delta\rho\acute{\upsilon}\pi\tau\omega$,	$\acute{\epsilon}\delta\rho\upsilon\phi\omicron\nu$.*
χ into γ , as	{	$\sigma\mu\acute{\upsilon}\chi\omega$,	$\acute{\epsilon}\sigma\mu\upsilon\gamma\omicron\nu$;
		$\psi\acute{\upsilon}\chi\omega$,	$\acute{\epsilon}\psi\upsilon\gamma\omicron\nu$.

Verbs in $\zeta\omega$ and $\sigma\sigma\omega$ of the Second Conjugation form the Second Aorist in $\gamma\omicron\nu$; of the Third, in $\delta\omicron\nu$; as $\pi\rho\acute{\alpha}\sigma\sigma\omega$, $\pi\rho\acute{\alpha}\xi\omega$, $\pi\rho\alpha\gamma\omicron\nu$; $\phi\rho\acute{\alpha}\zeta\omega$, $\phi\rho\acute{\alpha}\sigma\omega$, $\acute{\epsilon}\phi\rho\alpha\delta\omicron\nu$.

Verbs in $\alpha\omega$ and $\epsilon\omega$ change $\alpha\omega$ and $\epsilon\omega$ into $\omicron\nu$, as $\mu\upsilon\kappa\acute{\alpha}\omega$, $\acute{\epsilon}\mu\upsilon\kappa\omicron\nu$; $\epsilon\acute{\upsilon}\rho\acute{\epsilon}\omega$, $\epsilon\acute{\upsilon}\rho\omicron\nu$.

¹ This takes place in some words beginning with a Mute and a Liquid, as $\pi\lambda\acute{\epsilon}\kappa\omega$, $\acute{\epsilon}\pi\lambda\alpha\kappa\omicron\nu$; $\kappa\lambda\acute{\epsilon}\pi\tau\omega$, $\acute{\epsilon}\kappa\lambda\alpha\pi\omicron\nu$; so $\sigma\tau\rho\acute{\epsilon}\phi\omega$, $\acute{\epsilon}\sigma\tau\rho\alpha\phi\omicron\nu$; but $\beta\lambda\acute{\epsilon}\pi\omega$ and $\phi\lambda\acute{\epsilon}\gamma\omega$ are regular. $\tau\acute{\epsilon}\mu\nu\omega$ makes $\acute{\epsilon}\tau\alpha\mu\omicron\nu$ and $\acute{\epsilon}\tau\epsilon\mu\omicron\nu$.

² Formed from $\beta\lambda\acute{\alpha}\beta\omega$, $\kappa\alpha\lambda\acute{\upsilon}\beta\omega$, $\kappa\rho\acute{\upsilon}\beta\omega$.

* These are seldom found.

The following have no Second Aorist : Polysyllables in ζω and σσω ; Verbs in αω and εω after a Vowel ; Verbs in οω ; Polysyllables in αινω, υνω, αυω, ευω, ουω,¹ υω, υιω, and many others.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing ον into ω circumflexed, as ἔτυπον, τυπῶ.²

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present	τύπτομαι	τύπτ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἐτυπτόμην					
Perfect	τέτυμμαι	τέτυ-ψο	-μμένος εἶην	-μμένος ῶ	-φθαι	-μμένος
Pluperf.	ἐτετύμμην					
P.p.Fut.	τετύψ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor.	ἐτύφθην	τύφθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
1st Fut.	τυφθήσ-ομαι		-οίμην		-εσθαι	-όμενος
2d Aor.	ἐτύπην	τύπ-ηθι	-εἶην	-ῶ	-ῆναι	-εἰς
2d Fut.	τυπήσ-ομαι		-οίμην		-εσθαι	-όμενος

¹ Ἦκοον from ἀκούω is poetical.

² It is originally the same as the 1st Fut. Τύπτω made τυπέσω or τύπσω, i. e. τύψω. The former in the Ionic dialect became τυπέω,

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck.*

S.	τύπτομαι,	τύπτῃ, ¹	τύπτεται,
D.	τυπτόμεθον,	τύπτεσθον,	τύπτεσθον,
P.	τυπτομέθα,	τύπτεσθε,	τύκτονται.

Imperfect, *I was in the situation, or custom, of being struck.*

S.	ἐτυπτόμην,	ἐτύπτου,	ἐτύπτετο,
D.	ἐτυπτόμεθον,	ἐτύπτεσθον,	ἐτυπτέσθην,
P.	ἐτυπτόμεθα,	ἐτύπτεσθε,	ἐτύπτοντο.

and in the Attic τυπῶ. Thus from λέγω, λεγέσω for λέγσω, i. e. λέξω, became λεγέω and λεγῶ. The fourth Conj. has only one form: from ψαλέσω, ψαλέω was made ψαλῶ. Hence in reality a 2d Fut. does not exist.

¹ The formation of this person was originally in εσαι, thus τύπτομαι, εσαι, εται. The Ionians, who delight in a concourse of vowels, dropped the σ, and made it τύπτεαι. The Attics, who love contractions, shortened it into τύπτει, which the common language of Greece changed into τύπτῃ. The Attic contraction had the advantage of distinguishing the Indicative from the Subjunctive Mood; it was universally adopted in βούλει, οἶει, ὄψει.

The same observation applies to other tenses: thus in the Imperfect ἐτύπτεσο became ἐτύπτεο, and was afterwards contracted into ἐτύπτου. So τύπτοισο became τύπτοις; ἐτύψασο, ἐτύψας and ἐτύψω.

Some verbs retain the original form: thus φάγομαι makes φάγεσαι. Thus also is formed the Passive of Verbs in μι, ἵστα-μαι, ἵστα-σαι; τίθε-μαι, τίθε-σαι, &c.

Perfect, *I have been struck.*

S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσὶ. ¹

Pluperfect, *I had been struck.*

S.	ἐτετύμμην,	ἐτέτυψο,	ἐτέτυπτο,
D.	ἐτετύμμεθον,	ἐτέτυφθον,	ἐτετύφθην,
P.	ἐτετύμμεθα,	ἐτέτυφθε,	τετυμμένοι ἦσαν.

Paulo-post-Future, *I am on the point of being struck.*

S.	τετύψομαι,	τετύψη,	τετύψεται,
D.	τετυψόμεθον,	τετύψεσθον,	τετύψεσθον,
P.	τετυψόμεθα,	τετύψεσθε,	τετύπονται.

First Aorist, *I was struck.*

S.	ἐτύφθην,	ἐτύφθης,	ἐτύφθη,
D.		ἐτύφθητον,	ἐτυφθήτην,
P.	ἐτύφθημεν,	ἐτύφθητε,	ἐτύφθησαν.

First Future, *I shall be struck.*

S.	τυφθήσομαι,	τυφθήση,	τυφθήσεται,
D.	τυφθησόμεθον,	τυφθήσεσθον,	τυφθήσεσθον,
P.	τυφθησόμεθα,	τυφθήσεσθε,	τυφθήσονται.

¹ The third person plural is formed from the third person singular by inserting *ν* before *ται*, as *κέκριται*, *κέκρινται*, probably from the old form *κεκρίνκανται*. But when a consonant comes before *ται*, the insertion of *ν* would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb *εἰμι* to the Perfect Participle : thus *τετυμμένοι εἰσὶ* for *τέτυπνται*.

The Ionic dialect forms the 3d pers. plur. in the Ind. and Opt. by changing *ν* into *α*, the soft into the aspirate mute, and *η* into *ε* ; as *τετύφαται*, *λελέχαται*, *εἰρέαται*, *ἐστάλατο*, *ὠρμέατο*, *ἀγοίατο*, &c. So, by the change of *σ* into *δ*, *πεφράδαται*.

Second Aorist, *I was struck.*

S.	ἐτύπην,	ἐτύπης,	ἐτύπη,
D.		ἐτύπητον,	ἐτυπήτην,
P.	ἐτύπημεν,	ἐτύπητε,	ἐτύπησαν.

Second Future, *I shall be struck.*

S.	τυπήσομαι,	τυπήσῃ,	τυπήσεται,
D.	τυπησόμεθον,	τυπήσεσθον,	τυπήσεσθον,
P.	τυπησόμεθα,	τυπήσεσθε,	τυπήσονται.

IMPERATIVE MOOD.

Present, *be struck.*

S.	τύπτου,	τυπτέσθω,
D.	τύπτεσθον,	τυπτέσθων,
P.	τύπτεσθε,	τυπτέσθωσαν.

Perfect, *have been struck.*

S.	τέτυψο,	τετύφθω,
D.	τέτυφθον,	τετύφθων,
P.	τέτυφθε,	τετύφθωσαν.

First Aorist, *be struck.*

S.	τύφθητι, ¹	τυφθήτω,
D.	τύφθητον,	τυφθήτων,
P.	τύφθητε,	τυφθήτωσαν.

Second Aorist, *be struck.*

S.	τύπηθι,	τυπήτω,
D.	τύπητον,	τυπήτων,
P.	τύπητε,	τυπήτωσαν.

¹ For τύφθητι, two successive syllables of which would begin with an aspirate.

OPTATIVE MOOD.

Present, I may be struck.

S.	τυπτοίμην,	τύπτοιο,	τύπτοιτο,
D.	τυπτοίμεθον,	τύπτοισθον,	τυπτοίσθην,
P.	τυπτοίμεθα,	τύπτοισθε,	τύπτοιντο.

Perfect, I may have been struck.

S.	τετυμμένος εἶην,	εἶης,	εἶη,
D.	τετυμμένω	εἶητον,	εἶήτην,
P.	τετυμμένοι εἶμεν,	εἶητε,	εἶσαν. ¹

Paulo-post-Future, I may be on the point of being struck.

S.	τετυψοίμην,	τετύψοιο,	τετύψοιτο,
D.	τετυψοίμεθον,	τετύψοισθον,	τετυψοίσθην,
P.	τετυψοίμεθα,	τετύψοισθε,	τετύψοιντο.

First Aorist, I may have been struck.

S.	τυφθείην,	τυφθείης,	τυφθείη,
D.		τυφθείητον,	τυφθειήτην,
P.	τυφθείμεν,	τυφθείητε,	τυφθείσαν.

First Future, I may be struck hereafter.

S.	τυφθησοίμην,	τυφθήσοιο,	τυφθήσοιτο,
D.	τυφθησοίμεθον,	τυφθήσοισθον,	τυφθησοίσθην,
P.	τυφθησοίμεθα,	τυφθήσοισθε,	τυφθήσوينτο.

Second Aorist, I may have been struck.

S.	τυπείην,	τυπείης,	τυπείη,
D.		τυπείητον,	τυπειήτην,
P.	τυπείμεν,	τυπείητε,	τυπείσαν.

¹ The more common form is the Attic contraction εἶτον, εἶτην; εἶμεν, εἶτε, εἶέν.

Second Future, *I may be struck hereafter.*

S.	τυπησοίμην,	τυπήσοιο,	τυπήσοιτο,
D.	τυπησοίμεθον,	τυπήσοισθον,	τυπησοίσθην,
P.	τυπησοίμεθα,	τυπήσοισθε,	τυπήσονται.

SUBJUNCTIVE MOOD.

Present, *I should be struck.*

S.	τύπτωμαι,	τύπτη,	τύπτηται,
D.	τυπτώμεθον,	τύπτησθον,	τύπτησθην,
P.	τυπτώμεθα,	τύπτησθε,	τύπτονται.

Perfect, *I might have been struck.*

S.	τέτυμμένος ὦ,	ῆς,	ῆ,
D.	τέτυμμένω	ῆτον,	ῆτον,
P.	τέτυμμένοι ὦμεν,	ῆτε,	ῶσι.

First Aorist, *I should have been struck.*

S.	τυφθῶ,	τυφθῆς,	τυφθῆ,
D.		τυφθῆτον,	τυφθῆτον,
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι.

Second Aorist, *I should have been struck.*

S.	τυπῶ,	τυπῆς,	τυπῆ,
D.		τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, *τύπτεσθαι, to be struck.*

Perfect, *τετύφθαι, to have been struck.*

P. p. Future, *τετύψεσθαι*, to be on the point of being struck.

First Aorist, *τυφθῆναι*, to have been struck.

First Future, *τυφθήσεσθαι*, to be going to be struck.

Second Aorist, *τυπῆναι*, to have been struck.

Second Future, *τυπήσεσθαι*, to be going to be struck.

PARTICIPLES.

Present, being struck.

N.	τυπτόμενος,	τυπτομένη,	τυπτόμενον,
G.	τυπτομένου,	τυπτομένης,	τυπτομένου, &c.

Perfect, having been struck.

N.	τετυμμένος,	τετυμμένη,	τετυμμένον,
G.	τετυμμένου,	τετυμμένης,	τετυμμένου.

Paulo-post-Future, being on the point of being struck.

N.	τετυψόμενος,	τετυψομένη,	τετυψόμενον,
G.	τετυψομένου,	τετυψομένης,	τετυψομένου.

First Aorist, having been struck.

N.	τυφθείς,	τυφθεῖσα,	τυφθὲν,
G.	τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, going to be struck.

N.	τυφθησόμενος,	τυφθησομένη,	τυφθησόμενον,
G.	τυφθησομένου,	τυφθησομένης,	τυφθησομένου.

Second Aorist, having been struck.

N.	τυπεῖς,	τυπεῖσα,	τυπὲν,
G.	τυπέντος,	τυπεΐσης,	τυπέντος.

Second Future, going to be struck.

N.	τυπησόμενος,	τυπησομένη,	τυπησόμενον,
G.	τυπησομένου,	τυπησομένης,	τυπησομένου.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by changing ω into $\omicron\mu\alpha\iota$, as $\tau\acute{\upsilon}\pi\tau\text{-}\omega$, $\tau\acute{\upsilon}\pi\tau\text{-}\omicron\mu\alpha\iota$.

The Imperfect

is formed from the Imperfect Active, by changing ν into $\mu\eta\nu$, as $\acute{\epsilon}\tau\upsilon\pi\tau\omicron\text{-}\nu$, $\acute{\epsilon}\tau\upsilon\pi\tau\acute{\omicron}\text{-}\mu\eta\nu$.

The Perfect

is formed from the Perfect Active, by changing, in the 1st Conj. $\phi\alpha$ into $\mu\mu\alpha\iota$, as $\tau\acute{\epsilon}\tau\upsilon\text{-}\phi\alpha$, $\tau\acute{\epsilon}\tau\upsilon\text{-}\mu\mu\alpha\iota$;¹ in the 2d, $\chi\alpha$ into $\gamma\mu\alpha\iota$, as $\lambda\acute{\epsilon}\lambda\epsilon\text{-}\chi\alpha$, $\lambda\acute{\epsilon}\lambda\epsilon\text{-}\gamma\mu\alpha\iota$; in the 3d, $\kappa\alpha$ into $\sigma\mu\alpha\iota$, as $\pi\acute{\epsilon}\phi\rho\alpha\text{-}\kappa\alpha$, $\pi\acute{\epsilon}\phi\rho\alpha\text{-}\sigma\mu\alpha\iota$; in the 4th, $\kappa\alpha$ into $\mu\alpha\iota$, as $\acute{\epsilon}\psi\alpha\lambda\text{-}\kappa\alpha$, $\acute{\epsilon}\psi\alpha\lambda\text{-}\mu\alpha\iota$.

Verbs of the Third Conjugation in ω pure, if the penultima of the Perfect is long, change $\kappa\alpha$ into $\mu\alpha\iota$, as $\pi\epsilon\phi\acute{\iota}\lambda\eta\text{-}\kappa\alpha$, $\pi\epsilon\phi\acute{\iota}\lambda\eta\text{-}\mu\alpha\iota$.²

¹ Perfects in $\phi\alpha$ impure change it into $\mu\alpha\iota$, as $\tau\acute{\epsilon}\tau\epsilon\rho\text{-}\phi\alpha$, $\tau\acute{\epsilon}\tau\epsilon\rho\text{-}\mu\alpha\iota$.

² Except the following, which retain σ , $\acute{\alpha}\kappa\omicron\upsilon\omega$, $\theta\rho\alpha\upsilon\omega$, $\kappa\epsilon\lambda\epsilon\upsilon\omega$, $\kappa\lambda\epsilon\acute{\iota}\omega$, $\kappa\rho\omicron\upsilon\omega$, $\pi\alpha\acute{\iota}\omega$, $\pi\tau\alpha\acute{\iota}\omega$, $\sigma\epsilon\acute{\iota}\omega$.

Some, whose penultima is short, change $\kappa\alpha$ into $\mu\alpha\iota$, $\acute{\alpha}\rho\omicron\omega$, $\acute{\epsilon}\lambda\acute{\alpha}\omega$, $\delta\acute{\epsilon}\omega$, $\theta\acute{\upsilon}\omega$, $\lambda\acute{\upsilon}\omega$, $\pi\tau\acute{\alpha}\omega$.

Some Verbs shorten the long syllable of the Perfect Active, as δέδωκα, δέδομαι.¹

Dissyllables, whose first syllable has τρε, change ε into α, as τρέπω, τέτρεφα, τέτραμμαι; but they resume it in the First Aorist ἐτρέφθην.²

The Perfect of most Verbs in αιω, αινω, αυω, ειω, ευω, οω, ουω, υω, originally ended in μαι, which was afterwards changed into σμαι. Hence we find κέλευμαι and κέλευσμαι, γνωτὸς and γνωστὸς, &c.

¹ On the same principle ευ is changed into υ; thus κέχευκα, κέχυσμαι and κέχυνμαι; πέφευχα, πέφυγμαι; σέσευκα, σέσυμαι; τέτευχα, τέτυγμαι.

² SYNOPSIS of the formation of the *Perf. Pass.* in all its Persons.

I.	S. τέτυμμαι,	τέτυψαι,	τέτυπται,
	(for τέτυφμαι,	τέτυφσαι,	τέτυφται)
	D. τετύμμεθον,	τέτυφθον,	τέτυφθον,
	P. τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσί.
II.	S. λέλεγμαι,	λέλεξαι,	λέλεκται,
	(for λέλεχμαι,	λέλεχσαι,	λέλεχται)
	D. λελέγμεθον,	λέλεχθον,	λέλεχθον,
	P. λελέγμεθα,	λέλεχθε,	λελεγμένοι εἰσί.
III.	S. πέπεισμαι,	πέπεισαι,	πέπεισται,
		(for πέπεισσαι)	
	D. πεπείσμεθον,	πέπεισθον,	πέπεισθον,
	P. πεπείσμεθα,	πέπεισθε,	πεπεισμένοι εἰσί.
IV.	S. πέφαμμαι,	πέφανσαι,	πέφανται,
	(for πέφανμαι)		
	D. πεφάμμεθον,	πέφανθον,	πέφανθον,
	P. πεφάμμεθα,	πέφανθε,	πεφαμμένοι εἰσί.

The 2d Person Imperative is formed by changing αι of the Second Person Indic. into ο, as τέτυψ-αι, τέτυψ-ο; the 3d Person is formed by changing ε of the 2d Person Pl. Indic. into ω, as τέτυφθ-ε, τετύφθ-ω.

The Infinitive is formed by changing ε of the 2d Person Plural Indicative into αι, as τέτυφθ-ε, τέτυφθ-αι.

The Pluperfect

is formed from the Perfect, by changing *μαι* into *μην*, and prefixing *ε* to the Continued Augment, if there is a Reduplication, as *τέτυμμαι, ἐτετύμμην*.

The Paulo-post-Future

is formed from the Second Person Singular of the Perfect, by changing *αι* into *ομαι*, as *τέτυψ-αι, τετύψ-ομαι*.¹

The First Aorist

is formed from the Third Person Singular of the Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding Soft into an Aspirate Mute, as *τέτυπται, ἐτύφθην*.

Three Verbs assume *σ*, *ἔρρωται, ἔρρώσθην; μέμνηται, ἐμνήσθην; πέπληται, ἐπλήσθην*. But *σέσωσται* drops it, making *ἔσώθην*.

In some Verbs the penultima is shortened: thus *ἀφήρηται* makes *ἀφηρέθην; εὔρηται, εὔρέθην; ἐπήνηται, ἐπηνέθην; τέθειται, ἐτέθην*.²

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with *εἰμὶ* does not take place in the Optative and Subjunctive; but *μαι* in the Optative is changed into *μην*, *αμαι* into *αίμην*; and in the Subjunctive *μαι* with the preceding vowel into *ωμαι*, as Indic. *τετίμηναι*, Opt. *τετιμήμην*, Subj. *τετιμῶμαι*.

¹ By some this tense is formed from the First Future Middle, by prefixing the Continued Augment, as *τύψομαι, τετύψομαι*. Indeed the Middle Future is generally used in a Passive sense.

No verbs of the fourth Conjugation, or with the temporal augment, have this tense.

² In the third Person Plural of the Aorists a syncope often takes place; thus *ἤγερθεν* for *ἠγέρθησαν*, *ἐκόσμηθεν* for *ἐκοσμήθησαν*.

The First Future

is formed from the First Aorist, by dropping the Augment, and changing ν into $\sigma\omicron\mu\alpha\iota$, as $\acute{\epsilon}\tau\upsilon\phi\theta\eta\nu$, $\tau\upsilon\phi\theta\acute{\eta}\sigma\omicron\mu\alpha\iota$.

The Second Aorist

is formed from the Second Aorist Active, by changing $\omicron\nu$ into $\eta\nu$, as $\acute{\epsilon}\tau\upsilon\pi\omicron\nu$, $\acute{\epsilon}\tau\upsilon\pi\eta\nu$.¹

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing ν into $\sigma\omicron\mu\alpha\iota$, as $\acute{\epsilon}\tau\upsilon\pi\eta\nu$, $\tau\upsilon\pi\acute{\eta}\sigma\omicron\mu\alpha\iota$.

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present	$\tau\acute{\upsilon}\pi\tau\text{-}\omicron\mu\alpha\iota$	$\text{-}\omicron\upsilon$	$\text{-}\omicron\acute{\iota}\mu\eta\nu$	$\text{-}\omega\mu\alpha\iota$	$\text{-}\epsilon\sigma\theta\alpha\iota$	$\text{-}\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$
Imperf.	$\acute{\epsilon}\tau\upsilon\pi\tau\acute{\omicron}\mu\eta\nu$					
Perfect	$\tau\acute{\epsilon}\tau\upsilon\pi\text{-}\alpha$	$\text{-}\epsilon$	$\text{-}\omicron\iota\mu\iota$	$\text{-}\omega$	$\text{-}\acute{\epsilon}\nu\alpha\iota$	$\text{-}\omicron\varsigma$
Pluperf.	$\acute{\epsilon}\tau\epsilon\tau\acute{\upsilon}\pi\epsilon\iota\nu$					
1st Aor.	$\acute{\epsilon}\tau\upsilon\psi\acute{\alpha}\mu\eta\nu$	$\tau\acute{\upsilon}\psi\text{-}\alpha\iota$	$\text{-}\alpha\acute{\iota}\mu\eta\nu$	$\text{-}\omega\mu\alpha\iota$	$\text{-}\alpha\sigma\theta\alpha\iota$	$\text{-}\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$
1st Fut.	$\tau\acute{\upsilon}\psi\text{-}\omicron\mu\alpha\iota$		$\text{-}\omicron\acute{\iota}\mu\eta\nu$		$\text{-}\epsilon\sigma\theta\alpha\iota$	$\text{-}\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$
2d Aor.	$\acute{\epsilon}\tau\upsilon\pi\acute{\omicron}\mu\eta\nu$	$\tau\upsilon\pi\text{-}\omicron\upsilon$	$\text{-}\omicron\acute{\iota}\mu\eta\nu$	$\text{-}\omega\mu\alpha\iota$	$\text{-}\acute{\epsilon}\sigma\theta\alpha\iota$	$\text{-}\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$
2d Fut.	$\tau\upsilon\pi\text{-}\omicron\upsilon\mu\alpha\iota$		$\text{-}\omicron\acute{\iota}\mu\eta\nu$		$\text{-}\acute{\epsilon}\acute{\iota}\sigma\theta\alpha\iota$	$\text{-}\acute{\omicron}\acute{\upsilon}\mu\epsilon\nu\omicron\varsigma$

¹ No second Aorist passive occurs in $\delta\eta\nu$, $\theta\eta\nu$, $\tau\eta\nu$; or from verbs in ω pure, except $\acute{\epsilon}\kappa\acute{\alpha}\eta\nu$, $\acute{\epsilon}\delta\acute{\alpha}\eta\nu$, $\acute{\epsilon}\rho\acute{\rho}\acute{\upsilon}\eta\nu$, $\acute{\epsilon}\phi\acute{\upsilon}\eta\nu$.

The Tragic Poets preferred the forms of the 1st Aorist; the writers of the new Comedy were more attached to the smoother forms of the 2d Aorist.

Numbers and Persons.¹

INDICATIVE MOOD.

First Aorist, *I struck myself.*

S.	ἐτυψάμην,	ἐτύψω,	ἐτύφατο,
D.	ἐτυψάμεθον,	ἐτύψασθον,	ἐτυψάσθην,
P.	ἐτυψάμεθα,	ἐτύψασθε,	ἐτύψαντο.

Second Future, *I shall strike myself.*

S.	τυποῦμαι,	τυπή,	τυπεῖται,
D.	τυπούμεθον,	τυπεῖσθον,	τυπεῖσθην,
P.	τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τύψαι,	τυψάσθω,
D.	τύψασθον,	τυψάσθων,
P.	τύψασθε,	τυψάσθωσαν.

OPTATIVE MOOD.

First Aorist, *I may have struck myself.*

S.	τυψαίμην,	τύψαιο,	τύψαιτο,
D.	τυψαίμεθον,	τύψαισθον,	τυψαίσθην,
P.	τυψαίμεθα,	τύψαισθε,	τύψαιντο.

¹ The Perfect and Pluperfect have an Active, the other tenses a Passive, termination.

The only Tenses differing from the Active and Passive forms of verbs in ω are the 1st Aorist Indicative, Imperative, and Optative, and the 2d Future Indicative.

FORMATION OF THE TENSES.

The Present and Imperfect
are the same as those of the Passive.

The Perfect

is formed from the 2d Aor. Active, by prefixing the Reduplication, and changing *ον* into *α*, as *ἔτυπον, τέτυπα*.¹

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ει*, the Perfect Middle changes it into *ο*, as *πλέκω, ἔπλακον, πέπλοκα; σπείρω, ἔσπαρον, ἔσπορα*. But from the Present in *η* or *αι*, into *η*, as *λήθω, ἔλαθον, λέληθα; φαίνω, ἔφανον, πέφηνα*.²

If the Second Aorist has *ε* in the penultima, the Perfect Middle changes it into *ο*, as *ἔλεγον, λέλογα*.

If the Second Aorist has *ι* in the penultima, from a Present in *ει*, the Perfect Middle changes it into *οι*, as *εἶδω, ἶδον, οἶδα*.³

¹ Hence those Verbs, which want the 2d Aor. Active, have no Perfect Middle.

² *Θάλλω, ἔθαλον* makes *τέθηλα*; *θάπτω, ἔταφον, τέθηπα*, *to be stupified*; and *κλάζω, ἔκλαγον, κέκληγα*.

³ Some retain also the diphthong of the Present; thus *κεύθω* makes *κέκευθα* and *κέκυθα*; *φεύγω, πέφευγα* and *πέφυγα*.

Εἶκω makes *ἔοικα, ἔλπω ἔολπα, ἔργω ἔοργα*.

Δεῖδω makes *δέδοικα*, to avoid the frequent repetition of *δ* in the regular *δέδοιδα*; so *πέπομφα* for *πέπομπα*; *λαγχάνω* makes *λέλογχα*.

The Perf. Act. and Mid. of the same Verb are seldom both in use. Indeed the Mid. may be considered as another form of the Act., as it has generally the same sense, and as it sometimes assumes the termination of both, as *κλέπτω, κέκλοφα, and κέκλοπα*.

The Pluperfect

is formed from the Perfect, by prefixing ϵ , and changing α into $\epsilon\iota\nu$, as $\tau\acute{\epsilon}\tau\upsilon\pi\alpha$, $\acute{\epsilon}\tau\epsilon\tau\acute{\upsilon}\pi\epsilon\iota\nu$.¹

The First Aorist

is formed from the First Aorist Active, by adding $\mu\eta\nu$, as $\acute{\epsilon}\tau\upsilon\psi\alpha$, $\acute{\epsilon}\tau\upsilon\psi\acute{\alpha}\text{-}\mu\eta\nu$.

The First Future

is formed from the First Future Active, by changing ω into $\omicron\mu\alpha\iota$, as $\tau\acute{\upsilon}\psi\text{-}\omega$, $\tau\acute{\upsilon}\psi\text{-}\omicron\mu\alpha\iota$.²

The Second Aorist

is formed from the Second Aorist Active, by changing ν into $\mu\eta\nu$, as $\acute{\epsilon}\tau\upsilon\pi\omicron\text{-}\nu$, $\acute{\epsilon}\tau\upsilon\pi\acute{\omicron}\text{-}\mu\eta\nu$.

The Second Future

is formed from the Second Future Active, by changing $\tilde{\omega}$ into $\omicron\tilde{\upsilon}\mu\alpha\iota$,³ as $\tau\upsilon\pi\text{-}\tilde{\omega}$, $\tau\upsilon\pi\text{-}\omicron\tilde{\upsilon}\mu\alpha\iota$.⁴

¹ When the Perfect Middle has the signification of the Present, the Pluperfect has that of the Imperfect.

² In the 4th Conjugation it is circumflexed as in the Active: thus $\psi\alpha\lambda\text{-}\tilde{\omega}$, $\psi\alpha\lambda\text{-}\omicron\tilde{\upsilon}\mu\alpha\iota$: i. e. $\psi\alpha\lambda\acute{\epsilon}\sigma\omicron\mu\alpha\iota$, Ion. $\psi\alpha\lambda\acute{\epsilon}\omicron\mu\alpha\iota$, Att. $\psi\alpha\lambda\omicron\tilde{\upsilon}\mu\alpha\iota$. See p. 57.

Many Middle Futures have an Active signification, and are not used in the Active form, as $\beta\acute{\eta}\sigma\omicron\mu\alpha\iota$, $\theta\alpha\nu\mu\acute{\alpha}\sigma\omicron\mu\alpha\iota$, $\lambda\acute{\eta}\psi\omicron\mu\alpha\iota$.

³ The following are formed in $\omicron\mu\alpha\iota$, $\acute{\epsilon}\delta\omicron\mu\alpha\iota$, $\phi\acute{\alpha}\gamma\omicron\mu\alpha\iota$, $\pi\acute{\iota}\omicron\mu\alpha\iota$; likewise $\beta\acute{\epsilon}\omicron\mu\alpha\iota$, $\nu\acute{\epsilon}\omicron\mu\alpha\iota$.

⁴ To the class of Middle Verbs may be referred those, called by some grammarians DEPONENTS. They have the Middle form, except in the Perfect, Pluperfect, and Paulo-post-Future, of which the form is Passive. Their Perfect has sometimes both an Active and a Passive sense, as $\epsilon\acute{\iota}\rho\gamma\alpha\sigma\omicron\mu\alpha\iota$ from $\epsilon\rho\gamma\acute{\alpha}\zeta\omicron\mu\alpha\iota$. Some of these Verbs have, besides a Middle, a Passive 1st Aorist and 1st Future, the signification of which is Passive. In the other tenses, a Middle sense may generally be traced.

CONTRACTED VERBS.

Verbs in *αω*, *εω*, and *οω*, are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο*, and *αου* into *ω*, as *τιμάω*, *τιμῶ*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι*:—else into *α*, as *τίμαε*, *τίμα*:¹—*ι* is subscribed, as *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾷς*; &c.

Verbs in *εω* contract *εε* into *ει*, and *εο* into *ου*, as *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*:—else they drop *ε*, as *φιλέω*, *φιλῶ*; *φιλέεις*, *φιλεῖς*.²

Verbs in *οω* contract *ο*, with a long vowel, into *ω*, as *δηλόω*, *δηλῶ*: with a short vowel or *ου*, into *ου*, as *δηλόετε*, *δηλοῦτε*; *δηλόουσι*, *δηλοῦσι*:—else into *οι*, as *δηλόης*, *δηλοῖς*. In the Infinitive *οειν* is contracted into *ουν*.

Perhaps it would be more analogical to consider them as Defective Verbs, whose Active is obsolete, and which want some of the Passive and Middle Tenses. The following is a synopsis of their form:

	Indic.	Imper.	Opt.	Subj.	Infinitive	Part.
Present	δέχομαι	δέχ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἐδεχόμην					
Perfect	δέδεγμαι	δέδε-ξο	-γμένος εἶην	-γμένος ῶ	-χθαι	-γμένος
Pluperf.	ἐδεδέγμην					
P. p. Fut.	δεδέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor. M.	ἐδεξάμην	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Fut. M.	δέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aor. P.	ἐδέχθην	δέχθ-ητι	-εἶην	-ῶ	-ῆναι	-εἰς
1st Fut. P.	δεχθήσ-ομαι		-οίμην		-εσθαι	-όμενος.

A few of these Verbs have a 2d Aorist Middle, as *πυνθάνομαι*, *ἐπυθόμην*.

¹ *Αε* is contracted into *η* in *διψάω*, *ζάω*, *πεινάω*, and *χράομαι*.

² Dissyllables in *εω* are contracted in the Imperative and Infinitive only. Thus we say *πλέω*, *πλέομεν*, and not *πλῶ*, *πλοῦμεν*.

ACTIVE VOICE.

INDICATIVE.

Present.

Sing.

τιμ-άω, ᾧ
 φιλ-έω, ᾧ
 δηλ-ύω, ᾧ

αἶς, ᾧς
 εἶς, εἰς
 οἶς, οἰς

ᾧ, αἶ, αἶ
 εἶ, εἶ, εἶ
 οἶ, οἶ, οἶ

αἶ, αἶ, αἶ
 εἶ, εἶ, εἶ
 οἶ, οἶ, οἶ

Dual.

αἶ, αἶ, αἶ
 εἶ, εἶ, εἶ
 οἶ, οἶ, οἶ

Plur.

αἶ, αἶ, αἶ
 εἶ, εἶ, εἶ
 οἶ, οἶ, οἶ

Imperfect.

ἐτίμ-αον, ὦν
 ἐφίλ-εον, οὖν
 ἐδήλ-οον, οὖν

ας, ας
 εις, εις
 ους, ους

ας, ας
 εις, εις
 ους, ους

ας, ας
 εις, εις
 ους, ους

ας, ας
 εις, εις
 ους, ους

ας, ας
 εις, εις
 ους, ους

ας, ας
 εις, εις
 ους, ους

IMPERATIVE.

τίμ-αε, α
 φίλ-εε, ει
 δήλ-οε, ου

αέ, αέ
 εέ, εέ
 οέ, οέ

αέ, αέ
 εέ, εέ
 οέ, οέ

αέ, αέ
 εέ, εέ
 οέ, οέ

αέ, αέ
 εέ, εέ
 οέ, οέ

αέ, αέ
 εέ, εέ
 οέ, οέ

αέ, αέ
 εέ, εέ
 οέ, οέ

Gr. Gr.

OPTATIVE.

Sing.		Dual.		Plur.	
τιμ-άοι, ᾧ	άοις, ᾧς	άοι, ᾧ	άοι, ᾧ	άοι, ᾧ	άοι, ᾧ
φιλ-έοι, οἷ	έοις, οἷς	έοι, οἷ	έοι, οἷ	έοι, οἷ	έοι, οἷ
δηλ-όοι, οἷ	όοις, οἷς	όοι, οἷ	όοι, οἷ	όοι, οἷ	όοι, οἷ

SUBJUNCTIVE.

τιμ-άω, ᾧ	άης, ᾧς	άη, ᾧ	άη, ᾧ	άη, ᾧ	άη, ᾧ
φιλ-έω, ᾧ	έης, ᾧς	έη, ᾧ	έη, ᾧ	έη, ᾧ	έη, ᾧ
δηλ-όω, ᾧ	όης, οἷς	όη, οἷ	όη, οἷ	όη, οἷ	όη, οἷ

INFINITIVE.

τιμ-άειν, ᾧν.
φιλ-έειν, εἶν.
δηλ-όειν, οὔν.

PARTICIPLE.

Nominative.		Genitive.	
τιμ-άων, ᾧν	άον, ᾧν	άοντος, ᾧντος	άοντος, ᾧντος
φιλ-έων, ᾧν	έον, οὔν	έοντος, οὔντος	έοντος, οὔντος
δηλ-όων, ᾧν	όον, οὔν	όοντος, οὔντος	όοντος, οὔντος

K

PASSIVE AND MIDDLE VOICES.

INDICATIVE.

Present.

Sing.	Dual.		Plur.	
τιμ-άο, ὦ	άη, ᾱ	άε, ᾱ	άε, ᾱ	άο, ὦ
φιλ-έο, οὐ	έη, ῃ	έε, εἰ	έε, εἰ	έο, οὐ
δηλ-όο, οὐ	όη, οἱ	όε, οὐ	όε, οὐ	όο, οὐ

Imperfect.

Sing.	Dual.		Plur.	
ἐτιμ-άο, ὦ	άου, ὦ	άε, ᾱ	άε, ᾱ	άο, ὦ
ἐφιλ-έο, οὐ	έου, οὐ	έε, εἰ	έε, εἰ	έο, οὐ
ἐδηλ-όο, οὐ	όου, οὐ	όε, οὐ	όε, οὐ	όο, οὐ

IMPERATIVE.

Sing.	Dual.		Plur.	
τιμ-άου, ὦ	άε, ᾱ	άε, ᾱ	άε, ᾱ	άο, ὦ
φιλ-έου, οὐ	έε, εἰ	έε, εἰ	έε, εἰ	έο, οὐ
δηλ-όου, οὐ	όε, οὐ	όε, οὐ	όε, οὐ	όο, οὐ

OPTATIVE.

Sing.	Dual.	Plur.
τιμ-αί, ᾧ φιλ-εοί, οἱ δηλ-οοί, οἱ	αἰ, ᾧ εοί, οἱ οοί, οἱ	αἰ, ᾧ εοί, οἱ οοί, οἱ
οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ
οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ

SUBJUNCTIVE.

Sing.	Dual.	Plur.
τιμ-άω, ᾧ φιλ-έω, ᾧ δηλ-όω, ᾧ	αἰ, ᾧ εοί, οἱ οοί, οἱ	αἰ, ᾧ εοί, οἱ οοί, οἱ
οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ
οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ	οἱ, οἱ οἱ, οἱ οἱ, οἱ

INFINITIVE.

τιμ-άεσθαι, ᾧσθαι.

φιλ-έεσθαι, εἰσθαι.

δηλ-όεσθαι, οὔσθαι.

PARTICIPLE.

Nominative.

τιμ-αό, ᾧ
φιλ-εό, οὔ
δηλ-οό, οὔ

Genitive.

αο, ω
εο, ου
οο, ου

μέν-ου, ης, ου.

VERBS in *MI*.¹

Verbs in *μι* are formed from Verbs of the Third Conjugation in *αω*, *εω*, *οω*, and *υω*,

1. By prefixing the Reduplication with *ι*;²
2. By changing *ω* into *μι*;³
3. By lengthening the penultima.

Thus from *στάω* is formed *ἴστημι*;

from *θέω*, *τίθημι*;⁴

from *δόω*, *δίδωμι*;

from *δεικνύω*, *δείκνυμι*.⁵

Verbs in *μι* have only three tenses of that form: the Present, Imperfect, and Second Aorist. They take the other Tenses from Verbs in *ω*; thus *διδωμι* makes *δώσω*, *δέδωκα*, from *δόω*.

Verbs in *υμι* have neither Reduplication,⁶ Second Aorist,⁷ nor Optative or Subjunctive Moods.⁸

¹ The most striking difference between Verbs in *MI* and Verbs in *Ω* is in the 1st and 3d person Sing. Pres. Indic. and the 2d person Sing. Imperative.

² If the Verb begins with a vowel, with *πτ* or *στ*, *ι* aspirate only is prefixed, as *ἔω*, *ἴημι*; *πτάω*, *ἵπτημι*, &c. This is called the *Improper* Reduplication.

The Reduplication takes place in the Pres. and Imperf. only.

³ The form in *μι* is Old Attic and Ionic; hence *σι* is added to the 3d Person Sing. of the Present.

⁴ For *τίθημι*: see page 49. note 3.

⁵ Verbs in *μι* have no 2d Future, 2d Aorist Passive, or Perfect Middle.

⁶ With *φάω*, *φημι*; *δύω*, *δῦμι*, &c. and those, which are formed from trisyllables, as *κρεμνάω*, *κρέμνημι*.

⁷ Or the 2d Aorist is the same as the Imperfect.

⁸ The poets change many Verbs in *ω* into *μι*; as *γελάω*, *γέλημι*;

ACTIVE VOICE.

The Moods and Tenses.

	Ind.	Imper.	Opt.	Subj.	Inf.	Part.
Present	ἴσθ-ημι	-αθι	-αίην	-ῶ	-άναι	-ὰς
	τίθ-ημι	-ετι	-είην	-ῶ	έναι	-εἰς
	δίδ-ωμι	-οθι	-οίην	-ῶ	-όναι	-οὺς
	δείκν-υμι	-υθι			-ύναι	-ὺς
Imper.	ἴστην	} the rest like the Present.				
	ἐτίθην					
	ἐδίδων					
	ἐδείκνυν					
2d Aor.	ἔστην	στῆθι	σταίην	στῶ	στήναι	στὰς
	ἔθην	θῆς	θείην	θῶ	θεῖναι	θεῖς
	ἔδων	δός	δοίην	δῶ	δοῦναι	δοὺς

The other Tenses are regularly formed from Verbs in ω, thus :

1 Fut.	στήσ-ω		-οίμι		-εἶν	-ων
	θήσ-ω		-οίμι		-εἶν	-ων
	δώσ-ω		-οίμι		-εἶν	-ων
	δείξ-ω		-οίμι		-εἶν	-ων
1	ἔστησα ¹	στῆσ-ον	-αιμι	-ω	-αι	-ας
	ἔθηκα	θήκ-ον	-αιμι	-ω	-αι	-ας
	ἔδωκα	δῶκ-ον	-αιμι	-ω	-αι	-ας
	ἔδειξα	δείξ-ον	-αιμι	-ω	-αι	-ας
Perfect	ἔστηκ-α ²	-ε	-οίμι	-ω	-έναι	-ὼς
	τέθεικ-α	-ε	-οίμι	-ω	-έναι	-ὼς
	δέδωκ-α	-ε	-οίμι	-ω	-έναι	-ὼς
	δέδειχ-α	-ε	-οίμι	-ω	-έναι	-ὼς

ἔχω, ἔχημι; κτάω, κτῆμι; ὀνέω, ὀνημι; ὀράω, ὀρημι; φιλέω, φίλημι; χράω, χρῆμι, &c.

¹ The 1st Aorist of ἴσθημι has an Active, and the 2d a neuter signification. So in βαίνω.

² The Perf. Plup, and 2d Aor. Act. of ἴσθημι have a neuter, the

Plup.

ἑστήκειν¹

ἑτέθεικεν

ἑδεδώκειν

ἑδεδείκειν.²

Numbers and Persons.

Present.

Sing.	Dual.		Plur.		
ἴσθ-ημι, ης, ησι,	ἄτον,	ατον,	ἄμεν,	ατε,	ἄσι, ³
τίθ-ημι, ης, ησι,	ετον,	ετον,	εμεν,	ετε,	εῖσι,
δίδ-ωμι, ως, ωσι,	οτον,	οτον,	ομεν,	οτε,	οῦσι,
δείκν-υμι, υς, υσι,	ὔτον,	υτον,	ὔμεν,	υτε,	ὔσι.

Imperfect.

Sing.	Dual.		Plur.		
ἴσθ-ην, ης, η,	ἄτον,	άτην,	ἄμεν,	ατε,	ασαν,
ἐτίθ-ην, ης, η,	ετον,	έτην,	εμεν,	ετε,	εσαν,
ἐδίδ-ων, ως, ω,	οτον,	ότην,	ομεν,	οτε,	οσαν,
ἐδείκν-υν, υς, υ,	ὔτον,	ύτην,	ὔμεν,	υτε,	υσαν. ⁴

other tenses an active, sense. The Perf. has the signification of the Pres., and the Plup. of the Imperf.

¹ Εἰστήκειν is also used, as from ἐστήκω.

² Some irregularities occur in those tenses of the Verbs in μι, which follow the analogy of Verbs in ω. In the latter, the Perfect preserves the penultima of the 1st Future. But verbs in μι, derived from εω, change η, the penultima of the 1st Future, into ει for the Perfect, as δέω, δήσω, τέθεικα. Ἔστακα is also found in an Active sense, from which the Passive tenses are formed. In this a syncope often takes place, as ἔσταα, hence the participle ἐσταῶς, and by syncope ἐστῶς; thus also ἔστ-αμεν, ατε, ἄσι, &c. for ἐστήκαμεν, &c.

³ The Third Person Plural in the Present is the same as the Dative Plural Participle of the same tense. By the Attics it is commonly terminated in ασι, as τιθέασι, διδῶασι, δεικνύασι.

⁴ Verbs in μι are seldom used in the Imperfect. They generally

Second Aorist.

Sing.			Dual.		Plur.		
ἔστ-ην,	ης,	η,	ἦτον,	ἦτην,	ἡμεν,	ἡτε,	ἡσαν, ¹
ἔθ-ην,	ης,	η,	έτον,	έτην,	εμεν,	ετε,	εσαν,
ἔδ-ων,	ως,	ω,	οτον,	ότην,	ομεν,	οτε,	οσαν.

IMPERATIVE MOOD.

Present.

Sing.	Dual.		Plur.	
ἴστα-θι, ² τίθε-τι, δίδο-θι, δείκνυ-θι,	τω, του, των,		τε, τωσαν.	

Second Aorist.

Sing.		Dual.		Plur.	
στῆθι, ³	στήτω,	στήτον,	στήτων,	στήτε,	στήτωσαν,
θές,	θέτω,	θέτον,	θέτων,	θέτε,	θέτωσαν,
δός,	δότω,	δότον,	δότων,	δότε,	δότωσαν. ⁴

in this, and sometimes in other Tenses, adopt their original contracted form; thus ἴστ-αον, ων, ἐτίθ-εον, ουν; ἐδίδ-οον, ουν; &c.

¹ The Second Aorist retains the long vowel in the penultima of the Dual and Plur. except in τίθημι, δίδωμι and ἴημι.

The 3d Person Plur. is often syncopated; thus ἔβαν for ἔβησαν, ἔθεν for ἔθεσαν.

² The Poets retain the long vowel, as ἴστηθι, τίθητι. The syllable θι is frequently rejected, as ἴστα or ἴστη, τίθη, δείκνυ.

³ The Second Aorist Imperative ends in θι, except θές, and δός; with ἔς, ἐνίσπες, σχές, φρές.

⁴ Dissyllables in νμι have a 2d Aor. Imper. as κλῦθι.

OPTATIVE MOOD.

Present.		
Sing.	Dual.	Plur.
ἰσταί-ην, τιθεί-ην, διδοί-ην,	} ης, η, ἦτον, ἦτην,	ἡμεν, ἦτε, ἦσαν & εν. ¹

Second Aorist.		
Sing.	Dual.	Plur.
σταί-ην, θεί-ην, δοί-ην,	} ης, η, ἦτον, ἦτην,	ἡμεν, ἦτε, ἦσαν & εν.

SUBJUNCTIVE MOOD.

Present.		
Sing.	Dual.	Plur.
ἰστ-ῶ, ² ᾱς, ᾱ, τιθ-ῶ, ³ ῆς, ῆ, διδ-ῶ, ῶς, ῶ,	ᾱτον, ᾱτον, ῆτον, ῆτον, ῶτον, ῶτον,	ὤμεν, ᾱτε, ὤσι, ὤμεν, ῆτε, ὤσι, ὤμεν, ὤτε, ὤσι.

Second Aorist.		
Sing.	Dual.	Plur.
στῶ, στῆς, στῆ, θῶ, θῆς, θῆ, δῶ, δῶς, δῶ,	στῆτον, στῆτον, θῆτον, θῆτον, δῶτον, δῶτον,	στῶμεν, στῆτε, στῶσι, θῶμεν, θῆτε, θῶσι, δῶμεν, δῶτε, δῶσι.

¹ The latter form is the more frequent. See p. 61.

² From ἰστῶ is formed *sisto* in an Active, from στῶ is formed *sto* in a Neuter, sense.

³ The Ionic Dialect inserts ε, as τιθέω; and the Poets add ι, as τιθείω. So in the 2d Aorist.

INFINITIVE MOOD.

Present.;

ἰστάναι.

τιθέναι.

διδόναι.

δεικνύναι.¹

Second Aorist.

στέγειν.

θεῖναι.

δοῦναι.¹

PARTICIPLES.

Present.

ἰστ-ᾶς,

ᾶσα,

ᾶν.

τιθ-εῖς,

εῖσα,

έν.

διδ-οὺς,

οῦσα,

όν.

δεικν-ύς,

ῦσα,

ύν.

Second Aorist.

στὰς,

στᾶσα,

στέαν.

θεῖς,

θεῖσα,

θέν.

δοὺς,

δοῦσα,

δόν.

FORMATION OF THE TENSES.

The Imperfect

is formed from the Present by prefixing the Augment, and changing μι into ν, as τίθημι, ἐτίθην.

The Second Aorist

is formed from the Imperfect by dropping the Reduplication, as ἐτίθην, ἔθην; or by changing the Improper Reduplication into the Augment, as ἴστην, ἔστην.

If the Verb has no Reduplication, the Second Aorist is the same as the Imperfect.

¹ The Infin. Pres. has always a short vowel; the 2d Aor. a long vowel or diphthong, η instead of α, ει instead of ε, and ου instead of ο.

PASSIVE VOICE.

The Moods and Tenses.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Present	ἴσθ-αμαι	-ασο	-αίμην	-ῶμαι	-ασθαι	-άμενος
	τίθ-εμαι	-εσο	-είμην	-ῶμαι	-εσθαι	-έμενος
	δίδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-όμενος
	δείκν-υμαι	-υσο			-υσθαι	-ύμενος
Imp.	ἰστάμην	the rest like the Present.				
	ἐτιθέμην					
	ἐδιδόμην					
	ἐδεικνύμην					

Tenses formed from Verbs in ω.

Perfect	ἔστ-αμαι	-ασο	-αίμην	-ῶμαι	-ασθαι	-αμένος
	τέθ-εμαι	-εισο	-είμην	-ῶμαι	-εῖσθαι	-ειμένος
	δέδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-ομένος
	δέδ-ειγμαι				-εῖχθαι	-ειγμένος
Plup.	ἔστάμην					
	ἐτεθείμην					
	ἐδεδόμην					
	ἐδεδείγμην					
P. p. F.	ἑστάσ-ομαι		-οίμην		-εσθαι	-όμενος
	τεθείσ-ομαι		-οίμην		-εσθαι	-όμενος
	δεδόσ-ομαι		-οίμην		-εσθαι	-όμενος
1 Aor.	ἑστάθην	στάθ-ητι	-εῖην	-ῶ	-ῆναι	εἰς
	ἐτέθην	τέθ-ητι	-εῖην	-ῶ	ῆναι	εἰς
	ἐδόθην	δόθ-ητι	-εῖην	-ῶ	-ῆναι	εἰς
	ἐδείχθην				δειχθ-ῆναι	εἰς
1 Fut.	σταθήσ-ομαι		-οίμην		-εσθαι	-όμενος
	τεθήσ-ομαι		-οίμην		-εσθαι	-όμενος
	δοθήσ-ομαι		-οίμην		-εσθαι	-όμενος
	δειχθήσ-ομαι				-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present.				
Sing.		Dual.	Plur.	
ἴστα-	{	μαι,σαι, ¹ ται,	μεθον, σθον, σθον,	μεθα, σθε, νται
τίθε-				
δίδο-				
δείκνυ-				

Imperfect.			
Sing.		Dual.	Plur.
ἰστά-	} μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
ἐτιθέ-			
ἐδιδό-			
ἐδείκνυ-			

IMPERATIVE MOOD.

Present.					
Sing.		Dual.		Plur.	
ἵστα-	} σο, σθω,	σθον,	σθων,	σθε,	σθωσαν.
τίθε-					
δίδο-					
δείκνυ-					

¹ In this Person, in the Passive and Middle Voices, the Ionic dialect drops the σ, and the Attic contracts that resolution: thus ἴστασαι, Ion. ἴστααι, Att. ἴστη; ἔθεσο, Ionic. ἔθεο, Att. ἔθον.

OPTATIVE MOOD.

Present.		
Sing.	Dual.	Plur.
ἰσταί- τιθεί- διδοί-	} μην, ο, το, μεθον, σθον, σθην,	μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Present.		
Sing.	Dual.	Plur.
ἰστ-ῶμαι, ᾱ, ᾱται, τιθ-ῶμαι, ῆ, ῆται, διδ-ῶμαι, ῶ, ῶται,	ὠμεθον, ᾱσθον, ᾱσθον, ὠμεθον, ῆσθον, ῆσθον, ὠμεθον, ῶσθον, ῶσθον,	ὠμεθα, ᾱσθε, ὦνται. ὠμεθα, ῆσθε, ὦνται. ὠμεθα, ῶσθε, ὦνται.

INFINITIVE.

Present.

ἵστασθαι.
 τίθεσθαι.
 δίδοσθαι.
 δείκνυσθαι.

PARTICIPLE.

Present.

ἱστάμεν-ος,
 τιθέμεν-ος,
 διδόμεν-ος,
 δεικνύμεν-ος,

} η, ον.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing μι into μαι, as ἵστημι, ἱστάμαι.¹

The Imperfect

is formed from the Present by prefixing the Augment, and changing μαι into μην, as τίθεμαι, ἐτιθέμην.

¹ The Poets retain the long syllable, as δίζημαι, ὄνημαι, &c.

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imper.	Opt.	Subj.	Inf.	Part.
ἑστάμην	στάσο	σταίμην	στώμαι	στάσθαι	στάμενος
ἑθέμην	θέσο	θείμην	θῶμαι	θέσθαι	θέμενος
ἑδόμην	δόσο	δοίμην	δῶμαι	δόσθαι	δόμενος

Tenses formed from Verbs in ω.

1 Aor.	$\left\{ \begin{array}{l} \text{ἑστησάμην} \\ \text{ἑθηκάμην} \\ \text{ἑδωκάμην} \\ \text{ἑδειξάμην} \end{array} \right.$	$\left\{ \begin{array}{l} \text{στήσ-αι} \\ \text{θήκ-αι} \\ \text{δώκ-αι} \\ \text{δείξ-αι} \end{array} \right.$	αίμην	ωμαι	ασθαι	άμενος
1 Fut.	$\left\{ \begin{array}{l} \text{στήσ-ομαι} \\ \text{θήσ-ομαι} \\ \text{δώσ-ομαι} \\ \text{δείξ-ομαι} \end{array} \right.$	$\left\{ \begin{array}{l} \dots \\ \dots \\ \dots \\ \dots \end{array} \right.$	οίμην	—	εσθαι	όμενος

Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \text{ἑστά-} \\ \text{ἑθέ-} \\ \text{ἑδό-} \end{array} \right.$	μην, σο, το,	μεθον, σθον, σθην,
		μεθα, σθε, γτο.

IMPERATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στά- ¹ θεί- δό- } σο, σθω,	σθον, σθων,	σθε, σθωσαν.

OPTATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
σταί- δεί- δοί- } μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στ-ῶμαι, ῆ, ῆται,	ῶμεθον, ῆσθον, ῆσθον,	ῶμεθα, ῆσθε, ῶνται.
θ-ῶμαι, ῆ, ῆται,	ῶμεθον, ῆσθον, ῆσθον,	ῶμεθα, ῆσθε, ῶνται.
δ-ῶμαι, ῶ, ῶται,	ῶμεθον, ῶσθον, ῶσθον,	ῶμεθα, ῶσθε, ῶνται.

INFINITIVE MOOD.

Second Aorist.

στάσθαι.
δέσθαι.
δόσθαι.

PARTICIPLE.

Second Aorist.

στά-
δέ-
δό- } μένος, μένη, μενον.

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as ἐπιθέμην, ἐθέμην; ἰστάμην, ἐστάμην.

¹ This and the following Mood in the 2d Aorist of ἴστημι are seldom used; they are here introduced to show the analogy.

IRREGULAR OR DEFECTIVE VERBS IN *μι*
may be divided into Three Classes, each containing Three Verbs.

I. From *ἔω* are derived *εἶμι*, to be; *εἶμι* and *ἵημι*, to go.

II. From *ἔω* are derived *ἵημι*, to send; *ἥμαι*, to sit; *εἶμαι*, to clothe oneself.

III. *Κεῖμαι*, to lie down; *ἴσθημι*, to know; *φημι*, to say.

Class I.

1. *Εἶμι*, to be,

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the Passive Voice of Verbs in *ω*.

2. *Εἶμι*, to go.

INDICATIVE MOOD.

Present.¹

Sing.	Dual.	Plural.
<i>εἶμι, εἷς or εἶ, εἷσι,</i>	<i>ἵτον, ἵτον,</i>	<i>ἴμεν, ἴτε, εἷσι, ἴσι, οἷασι.</i>

Imperfect.

<i>εἶν,² εἷς, εἶ,</i>	<i>ἵτον, ἵτην,</i>	<i>ἴμεν, ἴτε, ἴσαν.</i>
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Pluperfect.

<i>εἶχ-ειν, εἷς, εἶ,</i>	<i>εἶτον, εἶτην,</i>	<i>εἶμεν, εἶτε, εἶσαν.</i>
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¹ In the Attic writers *εἶμι* has a Future signification, as *εἶμι καὶ ἀγγελῶ*, Eurip. *ἴμεν καὶ ἐπιχειρήσομεν*, Dem. *εἶμι καὶ πειράσομαι*, Æsch. So in the Infinitive and Participle.

² The Imperf. and 2d Aor. belong to Epic poetry; but *ἴε* and *ἴεν*, *ἵτην* and *ἴσαν*, are all that can be found, except in composition. *ἥιον* and *ῆον*, used by Epic poets, and *ῆειν*, *ῆια* and *ῆα*, in a plup. form, are also found in the sense of the imperfect.

Second Aorist.

Sing.	Dual.	Plur.
ἴον, ἴες, ἴε,	ἴετον, ἰέτην,	ἴομεν, ἴετε, ἴον.

IMPERATIVE MOOD.

Present.

ἴθι or εἰ, ἴτω,	ἴτον, ἴτων,	ἴτε, ἴτωσαν.
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Second Aorist.

ἴε, ἰέτω,	ἴετον, ἰέτων,	ἴετε, ἰέτωσαν.
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OPTATIVE MOOD.

Second Aorist.

ἴοιμι, ἴοις, ἴοι,	ἴοιτον, ἰοίτην,	ἴοιμεν, ἴοιτε, ἴοιεν.
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SUBJUNCTIVE MOOD.

Second Aorist.

ἴω, ἴῃς, ἴῃ,	ἴητον, ἴητον,	ἴωμεν, ἴητε, ἴωσι.
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INFINITIVE.

Present.

εἶναι or ἵναι.

PARTICIPLE.

Second Aorist.

ἰὼν, ἰοῦσα, ἰόν.

MIDDLE VOICE.

INDICATIVE MOOD.

Perfect.

εἶα, εἶας, εἶε,	εἶατον, εἶατον,	εἶαμεν, εἶατε, εἶασι.
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Pluperfect.

ἦειν, ἦεις, ἦει,	ἦειτον, ἦείτην,	ἦειμεν, ἦειτε, ἦεισαν. or ἦμεν, ἦτε, ἦσαν.
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First Future.

εἴσομαι.

First Aorist.

εἰσάμην.

3. ἴημι, to go.

INDICATIVE MOOD.

Present.

Sing.

ἴημι, ἴης, ἴησι,

Dual.

ἴετον, ἴετον,

Plur.

ἴομεν, ἴετε, ἴῃσι.

Imperfect.

—

—

— ἴεσαν.

OPTATIVE MOOD.

Present.

— ἴείη.

—

—

INFINITIVE.

Present.

ἴέναι.

PARTICIPLE.

Present.

ἰὲς, ἰέντος.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE.

Present.

ἴεσο, ἴέσθω.

PARTICIPLE.

Present.

ἴέμεν-ος, η, ον.

Gr. Gr.

M

Class II.

1. ἵημι, to send.¹

INDICATIVE.—Present.

Sing.	Dual.	Plur.
ἵημι, ἵης, ἵησι,	ἵετον, ἵετον,	ἵεμεν, ἵετε, ἱῆσι. ²
Imperfect.		
ἵην, ἵης, ἵη,	ἵετον, ἱέτην,	ἵεμεν, ἵετε, ἱέσαν.
First Future.		
ἵσ-ω, εἰς, εἰ,	εἶτον, εἶτον,	οἶμεν, εἶτε, οὔσι.
First Aorist.		
ἥκ-α, ας, ε,	ατον, άτην,	αμεν, ατε, αν.
Perfect.		
εἶκ-α, ας, ε,	ατον, ατον,	αμεν, ατε, ασι.
Pluperfect.		
εἶκ-ειν, εἰς, εἰ,	εἶτον, εἶτην,	εἶμεν, εἶτε, εἶσαν.
Second Aorist.		
ἥν, ἥς, ἥ,	έτον, έτην,	έμεν, έτε, έσαν. ³

IMPERATIVE.—Present.

ἵεθι, ἱέτω, ἵετον, ἱέτων, ἵετε, ἱέτωσαν.

Second Aorist.

ἔς, έτω, έτον, έτων, έτε, έτωσαν.

OPTATIVE.—Present.

ἱεί-ην, ης, η, ητον, ήτην, ημεν, ητε, ησαν.

First Future.

ἵσοιμι.

Perfect.

εἴχοιμι.

¹ This Verb has few irregularities, being formed like τίθημι.

² And ἱᾶσι.

³ The Attics have εἶμεν, εἶτε, εἶσαν ; thus ἀνείμεν, ἀφεῖσαν.

Second Aorist.

εἶ-ην, ης, η, | ητον, ἦτην, | ημεν, ητε, ησαν.

SUBJUNCTIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἰῶ, ἰῆς, ἰῆ, | ἰῆτον, ἰῆτον, | ἰῶμεν, ἰῆτε, ἰῶσι.

Perfect.

εἶχ-ω, ης, η, | ητον, ητον, | ωμεν, ητε, ωσι.

Second Aorist.

ῶ, ῆς, ῆ, | ῆτον, ῆτον, | ῶμεν, ῆτε, ῶσι.

INFINITIVE MOOD.

Present.

First Future.

ἰέναι.

ῆσειν.

Perfect.

Second Aorist.

εἰχέναι.

εἶναι.

PARTICIPLES.

Present.

First Future.

ἰεῖς, ἰεῖσα, ἰέν.

ῆσων, ῆσουσα, ῆσον.

Perfect.

Second Aorist.

εἰχῶς, εἰχυῖα, εἰχός.

εἶς, εἶσα, ἔν.

PASSIVE VOICE.

INDICATIVE MOOD.

Present.

ῖε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἰέ-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

Perfect.

Sing.	Dual.	Plur.
εἶ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Pluperfect.

εἶ-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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P. p. Future.

First Aorist.

First Future.

εἴσομαι.	εἶθην & εἴθην.	εἰθήσομαι.
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MIDDLE VOICE.

Present and Imperfect like the Passive.¹

First Aorist.

ἤκ-άμην, ω, ατο,	άμεθον, ασθον, άσθην,	άμεθα, ασθε, αντο.
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First Future.

ἥσ-ομαι, η, εται,	όμεθον, εσθον, εσθον,	όμεθα, εσθε, ονται.
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Second Aorist.

εἶμην, ἔσο, ἔτο,	ἔμεθον, ἔσθον, ἔσθην,	ἔμεθα, ἔσθε, ἔντο.
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¹ Ἰεμαι and ἰέμην, the Present and Imperfect Middle, signify *I send myself, &c.* or *I am impelled*. Hence they are generally used in the sense of *wishing*; thus ἰεται αἰνῶς, HOM. Odyss. II. 327. *he earnestly wishes*. From the Verb, in this sense, are derived ἵμερος, *a desire*, and ἱμείρω, *to desire*.

IMPERATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
ἔσο, ἔσθω,	ἔσθον, ἔσθων,	ἔσθε, ἔσθωσαν.

OPTATIVE MOOD.

First Future.

ἡσοί-μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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Second Aorist.

εἶ-μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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SUBJUNCTIVE MOOD.

Second Aorist.

ῶμαι, ῆ, ῆται,	ῶμεθον, ῆσθον, ῆσθον,	ῶμεθα, ῆσθε, ῶνται.
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INFINITIVE MOOD.

First Future.

ῆσεσθαι.

Second Aorist.

ἔσθαι.

PARTICIPLES.

First Future.

ἡσόμεν-ος, η, ον.

Second Aorist.

ἔμεν-ος, η, ον.

2. Ἦμαι, to sit.

INDICATIVE MOOD.

Present.

ἦμαι, ἦσαι, ἦται, & ἦσται,	ἦμεθον, ἦσθον, ἦσθον,	ἦμεθα, ἦσθε, ἦνται.
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Imperfect.

Sing.	Dual.	Plur.
ἤμην, ἤσο, ἤτο,	ἤμεθον, ἤσθον, ἤσθην,	ἤμεθα, ἤσθε, ἤντο.

IMPERATIVE MOOD.

Present.

ἤσο, ἤσθω,	ἤσθον, ἤσθων,	ἤσθε, ἤσθωσαν.
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INFINITIVE.

Present.

ἤσθαι.

PARTICIPLE.

Present.

ἤμεν-ος, η, ον.

3. *Εἶμαι*, to clothe oneself.

INDICATIVE MOOD.

Present and Perfect.

εἶμαι, εἶσαι, εἴται, & εἴσται,	—	— εἴνται.
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Pluperfect.

εἶμην, εἶσο, & ἔσσο, εἶτο, εἶστο, ἔεστο & ἔστο,	—	— εἶντο.
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First Aorist.

εἰσ- ἔσσ- ἔεισ-	} ἄμην, ω, ατο,	ἄμεθον, ασθον, ἀσθην,	ἄμεθα, ασθε, αντο.
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PARTICIPLES.

Present and Perfect.

εἵμενος.

First Aorist.

ἔσσάμενος.¹

¹ This Verb may be considered as Middle. The Active is ἔω or ἐννυμι, forming ἔσω 1st. Fut. and εἶσα 1st Aor. Inf. εἶσαι, with σ generally doubled; thus ἔσω μιν, Hom. *Odys.* XVI. 79, *I will clothe him.*

Class III.

1. *Κεῖμαι*, to lie down.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
κεῖ-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

ἐκεῖ-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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First Future.

κείσ-ομαι, η, εται,	ὀμεθον, εσθον, εσθον,	ομεθα, εσθε, ονται.
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IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω,	κείσθον, κείσθων,	κείσθε, κείσθωσαν.
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OPTATIVE MOOD.

Present.

κεοί-μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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SUBJUNCTIVE MOOD.

Present.

κέωμαι.

First Aorist.

κείσωμαι.

INFINITIVE.

Present.

κεῖσθαι.

PARTICIPLE.

Present.

κείμεν-ος, η, ον.

2. Ἰσῆμι, to know.

INDICATIVE MOOD.

Present.		
Sing.	Dual.	Plur.
ἴσ-ῆμι, ῆς, ῆσι,	ατον, ατον,	αμεν, ατε, } ασι. & μεν, & τε,
Imperfect.		
ἴσ-ῆν, ῆς, ῆ,	ατον, άτην,	αμεν, ατε, ασαν & αν.

IMPERATIVE MOOD.

Present.		
ἴσ-αθι & θι, ατω & τω,	ατον & τον, άτων & των,	ατε & τε, άτωσαν, τωσαν & των.

INFINITIVE.

PARTICIPLE.

Present.

Present.

ἰσάναι.

ἴσα-ς, σα, ν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.		
ἴσα-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται. ¹
Imperfect.		
ἰσά-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.

INFINITIVE.

PARTICIPLE.

Present.

Present.

ἴσασθαι.

ἰσάμεν-ος, η, ον.

¹ The Passive ἴσαμαι is seldom used. Ἐπίσταμαι often occurs.

4. Φημί, to say.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
φημί, φῆς, φησὶ,	φατὸν, φατὸν,	φάμεν, φατέ, φασί.

Imperfect.

ἔφ-ην, ῆς, ῆ,	ατον, ἄτην,	αμεν, ατε, ασαν & αν. ¹
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First Future.

φήσ-ω, εις, ει,	ετον, ετον,	ομεν, ετε, ουσι.
-----------------	-------------	------------------

First Aorist.

ἔφησ-α, ας, ε,	ατον, ἄτην,	αμεν, ατε, αν.
----------------	-------------	----------------

Second Aorist.

ἔφ-ην, ῆς, ῆ,	ητον, ἥτην,	ημεν, ητε, ησαν.
---------------	-------------	------------------

IMPERATIVE MOOD.

Present.

φάθι, φάτω,	φάτον, φάτων,	φάτε, φάτωσαν.
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OPTATIVE MOOD.

Present.

φαί-ην, ῆς, ῆ,	ητον, ἥτην,	ημεν, ητε, ησαν, μεν, τε, εν.
----------------	-------------	----------------------------------

First Aorist.

φήσ-αιμι, αῖς, αἰ,	αιτον, αἴτην,	αιμεν, αιτε, αιεν.
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¹ In these two tenses the φ is frequently dropped by Homer and the Attic writers; thus ἡμί, ῆς, ῆσι; ἦν, ῆς, ῆ.

SUBJUNCTIVE MOOD.—Present.

Sing.	Dual.	Plur.
φῶ, φῆς, φῆ,	φῆτον, φῆτον,	φῶμεν, φῆτε, φῶσι.

INFINITIVE.

PARTICIPLES.

Present.

Present.

φάναι.

φὰς, φάσα, φάν.

First Aorist.

First Future.

φῆσαι.

φήσων.

Second Aorist.

First Aorist.

φῆναι.

φήσας.

PASSIVE VOICE.

INDICATIVE.

IMPERATIVE.

Perfect. πέφα-μαι, —ται.

πεφάσθω.

INFINITIVE.

PARTICIPLE.

πεφάσθαι.

πεφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.—Present.

φαι, φαι,

φάσθε.

Imperfect and Second Aorist.

ἐφά-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

φά-ο,

σθω,

—

—

σθε,

σθωσαν.

INFINITIVE.

PARTICIPLE.

Present.

Perfect.

φάσθαι.

φάμεν-ος, η, ον.

GENERAL LIST

OF

IRREGULAR AND DEFECTIVE VERBS.



FEW Greek Verbs can be regularly conjugated in all their Moods and Tenses. Some deficiencies may be traced to harmony: of others, it is difficult to assign the causes. Defective tenses are supplied either from obsolete forms of the same Verbs, from kindred forms in other Dialects, or from some other Verbs in use.¹ To assist the learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those, which are used only in the Present and Imperfect, will be found in the first column; the next column will contain the obsolete Roots, followed by the Tenses, which are formed from them.

¹ Such is the case in some Latin Verbs. Thus *ferio* is used only in the Tenses formed from the Present: the Perfect and Supines, and the Tenses formed from them, are borrowed from *percutio*.

A.

"Αγαμαι,	ἀγάω,	ἀγάσομαι, ἡγασάμην, ἡγασμαι, ἡγάσθην.
'Αγνύω,	} ἄγω,	ἄξω, ἤξα, ἤχα, ἤγον.
"Αγνυμι,		ἑάγω, ἑάξα, ἑάχα, ἑάγον, ἑάγην, ἑάγα. ¹
"Αγω,	} ἄγάγω,	ἡγαγον, ἡγαγόμεν.
ἄξω,		
ἤχα,		
'Αδω,	} ἀδέω,	ἀδήσω, ἤδηκα, ἤδον & ἑαδον, ἑαδα. ²
'Ανδάνω,		

Verbs in αζω, frequentatives, as τροχάζω, to run often.³

Verbs in αθω, derivatives,⁴ as διωκάθω, from διώκω.

Verbs in αιω, derivatives, as κεραίω, from κεράω.

Αιγέω,	} ἔλω,	εἶλον, εἰλόμην, ἐλῶ, ἐλοῦμαι, εἰλάμην.
αἰρήσω,		
ἤρηκα,		
Αισθάνομαι,	αἰσθέω,	αἰσθήσομαι, ἥσθημαι, ἥσθόμην.
'Αλδαίνω,	} ἀλδέω,	ἀλδήσω, ἤλδηκα.
'Αλδήσκω,		
'Αλέξω,	} ἀλέκω,	ἀλεξάμην.
		ἀλεξέω, ἀλεξήσω.
		ἄλκω, ἤλαλκον.

¹ "Αγω, to break, conjugated with the Digamma, ἑάγω, forms ἑῤαξα, ἑῤαχα, ἑῤαγον. But as the Digamma is seldom expressed in writing, the words will be ἑαξα, ἑαχα, ἑαγον.

² This seems to be put for ἑῤαδα. That ἄδω had the Digamma appears from εὔαδε, *Odys.* xvi. 28.

³ Verbs of these three classes, and others in this list of the same form, have generally the Pres. and Imperf. only.

⁴ In this list, derivatives are those, which are derived from other Verbs.

From Substantives and Adjectives, Verbs in αω, εω, υω, ευω, αζω, ιζω, αινω, υνω, are generally derived; as τιμάω from τιμή, φιλέω from φίλος, δηλόω from δηλος, δουλεύω from δούλος, δικάζω from δίκη, ἐλπίζω from ἐλπίς, σημαίνω from σῆμα, μηκύνω from μήκος, &c.

Ἀλέομαι,	ἀλεύω,	ἤλευσα, ἤλευσάμην and ἤλεάμην by Syncope.
Ἀλινδέω,	ἀλίω,	ἀλίσσω, ἤλικα.
Ἀλίσκω,	{ ἀλόω,	ἀλώ-σω, σομαι, ἤλωσα, ἤλωκα & ἐάλωκα, ἤλωμαι, ἤλων & ἐάλων.
Ἀλφαίνω,	ἀλφέω,	ἀλφήσω.
Ἀμαρτάνω,	ἀμαρτέω,	ἀμαρτή-σω, σομαι, ἡμάρτη-σα, κα, μαι, ἡμαρτον, Poet. ἡμβροτον.
Ἀνώγω,	{ ἀνωγέω,	Imp. ἡνώγουν, ἀνωγήσω.
ἀνώξω,		Imper. ἀνώγηθι, ἀνωχθι.
ἤνωγα &		
ἄνωγα,		
Ἀπεχθάνομαι,	ἀπεχθέω,	ἀπεχθήσομαι, ἀπήχθημαι, ἀπηχθόμην.
Ἀρέσκω,	{ ἀρέω,	ἀρέ-σω, σομαι, ἤρεσα, ἤρεσάμην, ἤρεσμαι, ἤρέσθην.
Ἄρω,		
Αὐξάνω,	{ αὐξέω,	αὐξή-σω, σομαι, ἤῤῥη-σα, μαι, ἤῤῥηθην.
Αὔξω,		
Ἀέξω,		
Ἀχθομαι,	ἀχθέω,	ἀχθέσομαι, ἤχθέσθην, ἀχθεσθήσομαι.

Verbs in αω, frequentatives, as ἰκτάω, to come frequently.

Verbs in ιαω, signifying desire, as μαθητιάω, to desire to learn.

Verbs in αω, signifying imitation, as χιάω, to be white as snow.

B.

Βαίνω,	{	βάω,	βήσομαι, ἔβησα, ἔβησάμην, βέβη-κα, μαι, βέβαα, 2d Fut. βέομαι.
	{	βιβάω,	Part. Pres. βιβῶν.
	{	βίβημι,	2 A. ἔβην, Subj. βείω, Part. Pr. βιβάς.
Βάλλω,	{	βλέω,	βλήσω, βέβλη-κα, μαι, ἐβλήθην, βληθήσομαι.
βαλῶ,		βαλλέω,	βαλλήσω.
ἔβαλον,		βλήμι,	ἔβλην 2d Aor. Opt. M. 2d Pers. βλεῖο.
	{	βολέω,	βέβολα.
Βιώσκω,	{	βιόω,	βιώσομαι, βεβίω-κα, μαι, ἔβιον.
	{	βίωμι,	ἐβίων.
Βλαστάνω,		βλαστέω,	βλαστήσω, βεβλάστηκα, ἔβλαστον.

Βόσκω,	{	βοσκέω, βοσκή-σω, σομαι, βεβόσκηκα.
		βόω, βώσω, βέβωκα.
Βούλομαι,		βουλέω, βουλήσομαι, βεβούλημαι, ἐβουλήθην.
Βρώσκω,	{	βρώω, βρώσω, βέβρωκα.
Βιβρώσκω,		βρῶμι, ἔβρων.
		βεβρώθω, βεβρώθοιμι.

Verbs in βω, preceded by a consonant, as φέρβω.

Γ.

Γάμω, ἔγημα, ἐγημάμην,	{	γαμέω, γαμήσω, γάμέσομαι, ἐγάμησα, γεγάμη-κα, μαι, ἐγαμήθην.
Γηράσκω,	{	γηράω, γηράσομαι, ἐγήρασα, γεγήρακα.
		γήρημι, Pr. Inf. γηράναι, Part. γηράς.
Γίγνομαι, Γίνομαι, ¹	{	γενέω, γενήσομαι, ἐγενησάμην, γεγένημαι, ἐγενήθην, ἐγενόμην, γέγονα.
		γείνω, γείνομαι, ἐγεινάμην.
		γάω, γέγαα.
Γιγνώσκω, ¹ Γινώσκω,	{	γνόω, γνώ-σω, σομαι, ἔγνω-κα, σμαι, ἐγνώσθην, γνωσθήσομαι.
		γνῶμι, ἔγνω.

Δ.

Δαίω, to learn.	{	δαέω, δαή-σω, σομαι, δεδάηκα and δέδαα, δεδάημαι, ἔδαον, ἔδάνην. (δέδηα, 2 Aor. M. Subj. δάηται, to burn.)
Δαίω to divide.	{	δάζω, δά-σω, σομαι, ἔδασα, ἐδασάμην, δέδα-κα, σμαι.
Δάκνω,		δήκω, δή-ξω, ξομαι, ἔδηξα, δέδη-χα, γμαι, ἐδήχθην, ἔδακον.
Δαρθάνω,		δαρθέω, δαρθήσομαι, δεδάρθηκα, ἐδάρθην, ἔδαρθον and ἔδραθον.

¹ The ancient form was γίγνομαι and γιγνώσκω; which was softened into γίνομαι and γινώσκω.

Δεῖδω,	}	δείδιμι,	Imper. δέδιθι and δείδιθι.
δεῖσω,		δίω,	ἔδιον, δέδια.
δέδεικα,			
Δέομαι,		δεέω,	δεήσομαι, δεδέημαι, ἐδεήθην, δεηθήσομαι.
Διδάσκω,	}		
διδάξω,		διδασκέω,	διδασκῆσω.
δεδίδαχα,			
Διδράσκω,	}	δράω,	δρά-σω, σομαι, ἔδρασα, δέδρακα.
διδράξω,		δρῆμι,	ἔδρην and ἔδραν.
Δοκέω,	}	δόκω,	δοξω, ἔδοξα, δέδο-κα, γμαι and κημαι.
Poet.δοκήσω,		δοάω,	δοάσομαι, ἐδασάμην, Syn. ἐδοάμην.
δεδόκηκα,			
Δύναμαι,	}	δυνάω,	δυνήσομαι, ἐδυνησάμην, δεδύνημαι, ἐδυνήθην.
		δυνάζω,	ἐδυνάσθην.
Δύνω,	}	δύω,	δύ-σω, σομαι, δέδυ-κα, σμαι.
		δῦμι,	ἔδυν.

Verbs in δω preceded by a consonant, as κυλίνδω.

E.

Ἐγείρω,	ἔγρω,	ἡγρόμην, ἐγρήγορα, ἐγρήγορθα.
Ἐδω,	}	ἔδῃκα, ἔδῃδεσμαι, ἔδέσθην, ἔδῃδα.
ἔσω,		ἔδοκα & ἔδῃδοκα, ἔδῃδομαι.
ἦκα,		

Verbs in εθω, derivatives, as φλεγέθω, from φλέγω.

Εἶδω,	}		
εἶσω,		εἰδέω,	εἰδήσω, εἶδη-σα, κα, Plup. ἥδειν.
εἶδον, ἴδον,		εἶδημι,	Pr. Opt. εἰδείην, Inf. εἰδέναι.
οἶδα, ¹			

Verbs in εινω, poetical, as ἐρεείνω.

Εἶρω,	}	εἰρέω,	εἰρήσομαι.
ἐρῶ,		ἐρέω,	ἐρήσομαι, εἶρη-κα, μαι, εἰρέθην.
ἔρομαι,			

¹ Οἶδα has the force of the Present, as in Latin *novi*. The 2d Aor. signifies to see.

Verbs in *ειω*, signifying *design*, formed from Futures, as *ὄψείω*, to design to see, from *ὄπτω*, F. *ὄψω*.

'Ελαύνω, ¹	ἐλάω,	ἐλάσω, ² ἤλασα, ἤλασάμην, ἤλακα & ἤλήλακα, ἐλήλακα, ἤλαμαι, ἤλήλαμαι & ἤλασμαι, ἤλάβην & ἤλάσθην.
"Ερῶ,	ἐρῶέω,	ἐρῶήσω, ἤρῶησα.
'Ερυθραίνω,	{	ἐρυθέω, ἐρυθήσω, ἤρῡθηκα.
		ἐρεύθω, ἐρεύσω.
"Ερχομαι,	ἐλεύθω,	ἐλεύσομαι, ἤλευσα, ἤλυθον, Syn. ἤλθον. Perf. M. ἤλυθα & ἐλήλυθα.
"Εσθω,	{	ἔδω. See page 103.
'Εσθίω,		
Εὔδω,	εὐδέω,	εὐδήσω.
Εὐρίσκω,	εὐρέω,	εὐρήσω, εὐρησάμην, εὔρηκα, μαι, εὐρέθην, εὐρεθήσομαι, εὔρον, εὐρόμην.
"Εχω,	{	σχέω, σχήσω, σομαι, ἔσχηκα, μαι, ἐσχέθην,
ἔξω,		σχεθήσομαι, ἔσχον, ἐσχόμην.
		σχῆμι, 2d A. Imp. σχέες.
"Εψω,	ἐψέω,	ἐψήσω, ἐψήσομαι.

Z.

Ζάω,	{	ζῆμι, ἔζην, ζῆθι, & ζῆ.
ζήσω,		
Ζωννύω,	{	ζόω, ζώσω, ἔζωσα, ἐζωσάμην, ἔζωκα, σμαι, ἐζώσθην.
Ζώννυμι,		

Θ.

Θέλω,	θελέω,	θελήσω, ἐθέλησα, τεθέληκα.
Θηγάνω,	θήγω,	θήξω, ἔθηξα, ἐθηξάμην, τέθηχα, γμαι.
Θιγγάνω,	θίγω,	θί-ξω, ξομαι, ἔθιγον.

¹ The origin of this Verb is *ἔλω*. Hence three forms are derived : the Bæotic, *ἐλάω* ; the Æolic, *ἐλαύνω* ; and the Doric, *ἐλαύνω*.

² In this Tense *σ* is frequently dropped, and the Contract form is adopted : thus *ἐλῶ*, *ἐλᾶς*, *ἐλᾶ*. "Ελσαι comes from *ἐλλω*.

Θνήσκω, Θνήξω,	{	θνάω,	τέθνηκα, τέθναα, τέθνεια & τέθνεια, τεθνε-ώς, (ῶσα gen. ῶτος.)
		θήνω,	ἔθανον, 2 F. M. θανοῦμαι.
		τεθνήκω,	τεθνή-ξω, ομαι.
		τέθνημι,	Pr. Imper. τέθναθι, Opt. τεθναίην, Inf. τεθνάσαι, Part. τεθνάς, 2 A. ἔθνην.
Θορνύω, Θόρνυμι, Θρώσκω,	{	θορέω,	θορήσω, ἔθορον, θοροῦμαι.

I.

Ἰδρύνω,	ιδρύω,	ιδρύσω, ἴδρυσα, ιδρυσάμην, ἴδρυ-κα, μαι, ιδρύθην & ιδρύνθην.
Ἰζάνω,	{	ιζάω, ιζήσω, ἴζησα.
	{	ἴζω, ἴσω, ἴσα.
Verbs in ιζω, derivatives from Verbs, as πολεμίζω from πολεμέω.		
Ἰθύνω,	ιθύω,	ιθύσω, ἴθυσα.
Ἰκνέομαι,	{	ἴκω, ἴξομαι, ἱξάμην, ἴγμαι, ἰκόμην.
	{	ἴξω, ἴξον.
Ἰλάσκομαι, ιλάξομαι,	{	ιλάω, ἱλάσομαι, ἱλασάμην, ἴληκα, ἱλάσθην, ἱλασ- θήσομαι.
	{	ἴλημι, ἴλαθι, Pr. M. ἴλαμαι.
Ἰπτῆμι, ἔπτῆν,	{	πτάω, πτήσω, πέπτῆκα, πέπταμαι.

K.

Καίω, καύσω, κέκαυκα,	{	κήω,	ἔκηα & ἔκεια, ἐκηάμην & ἐκειάμην, ἔκαον, ἐκάην.
Κεραννύω, Κεράννυμι,		κεράω,	κεράσω, ἐκέρασα, ἐκερασάμην, κεκέρασμαι, ἐκεράσθην, κερασθήσομαι.
Κίρνημι,		κράω,	κράσω, κέκρα-κα, μαι, ἐκράθην, κραθήσομαι.

Gr. Gr.

O

Κερδαίνω, κερδανῶ, κεκέρδακα,	}	κερδέω, κερδή-σω, σομαι, ἐκέρδησα, κεκέρδηκα.
Κιχάνω, Κίχημι,	}	κιχέω, κιχή-σω, σομαι, ἐκίχησα, ἐκιχησάμην, ἔκιχον.
Κλάζω, κλάγξω, κέκλαγχα,	}	κλήγω, Perf. M. κέκληγα.
Κλαίω, κλαύσω, κέκλαυκα,	}	κλαιέω, κλαιήσω.
Κλύω,		κλῦμι, Imper. κλῦθι & κέκλυθι.
Κορεννύω, Κορέννυμι,	}	κορέω, κορέσω, ἐκόρεσα, ἐκορεσάμην, κεκόρη-κα, μαι, ἐκορέσθην.
Κρεμαννύω, Κρεμάννυμι,	}	κρεμάω, κρεμάσω, κρεμήσομαι, ἐκρέμασα, ἐκρεμα- σάμην, ἐκρεμάσθην.
	}	κρέμημι, κρέμαμαι.
Κτείνω, κτενῶ, ἔκτακα & ἐκτόνηκα,	}	κτῆμι, ἔκτην, 2 A. M. ἐκτάμην, Inf. κτᾶσθαι, Part. κτάμενος.
Κυλίνδω,	}	κυλίω, κυλίσω, ἐκύλισα, ἐκυλίσθην. κυλινδέω, κυλινδήσω.
Κυνέω, κυνήσω,	}	κύω, κύομαι, κύσω, ἔκυσα & ἔκυσσα.

Λ.

Λαγχάνω,	}	λήχω, λή-ξω, ξομαι, λέληχα, Att. εἴλη-χα, γμαι, ἔλαχον, Perf. M. λέλογχα.
	}	λήβω, λήψομαι, λέληφα, Att. εἴληφα, λέλημμαι & εἴλημμαι, ἐλήφθην & εἰλήφθην, ληφθήσομαι, ἔλαβον, ἐλαβόμην.
Λαμβάνω,	}	λαβέω, λελάβηκα. λάμβω, λάμψομαι, ἐλαμψάμην, λέλαμμαι, ἐλάμφ- θην.

Λανθάνω, λήθω, Imp. ἔληθον, λή-σω, σομαι, λέλησμαι & λέλ-
λασμαι, λέλησομαι, ἐλήσθην, ἔλαθον, ἐλαθό-
μην, λέληθα.

M.

Μανθάνω,	μαθέω,	μαθήσομαι, ἐμαθησάμην, μεμάθηκα, ἔμαθον.
Μάρπτω,	μάπω,	ἔμαπον, μαπέειν, μεμάποιεν.
Μάχομαι,	μαχέω,	μαχήσομαι & μαχέσομαι, ἐμαχεσάμην & ἐμαχησάμην, μεμάχημαι, 2 F. μαχοῦμαι.
Μέλλω,	μελλέω,	μελλήσω, ἐμέλλησα.
Μέλω, ¹	μελέω,	μελήσω, ἐμελησάμην, μεμέλη-κα, μαι & μέμβλημαι, ἐμελήθην, ἔμελον, μέμηλα.
Μιγνύω,	{	μίγω, μί-ξω, ξομαι, ἔμιξα, μέμι-χα, γμαι, μεμί- ξομαι, ἐμίχθην, 2 A. P. ἐμίγην, μιγήσο- μαι.
Μίγνυμι,		
Μιμνήσκω,	μνάω,	μνή-σω, σομαι, ἔμνησα, ἐμνησάμην, μέμνη- μαι, μεμνήσομαι, ἐμνήσθην, μνησθήσομαι.
Μίμνω,	μενέω,	μεμένηκα.
Μοργνύω,	{	μόργω, μόρξω, ἐμορξάμην.
Μόργνυμι,		
Ὁμόργνυμι,	{	μυκάω, μυκήσω.
Μύκω,		
μέμυκα,		
ἔμυκον,		

N.

Ναίω, νάω, νάσομαι, ἔνασα, ἐνασάμην, ἐνάσθην.
Verbs in ναω, }
..... νεω, } derivatives, as περνάω, from περάω.

O.

Ὀδάξω, ὀδαξέω, ὀδαξήσω.

¹ This Verb is chiefly used as an Impersonal.

ὕζω,	}	ὕζέω,	ὕζέσω & ὕζήσω, ὕζεσα.
ὕσσω,			
Perf. M. ὕδα, ¹			
Οἰδαίνω,	}	οἰδέω,	οἰδήσω, ὥδη-σα, κα.
Οἰδάνω,			
Οἰδίσκω,			
Οἶομαι,	}	οἶέω,	οἶήσομαι, ὥημαι, ὥμην, ὥήθην.
Οἶμαι,			
Οἶχομαι,	}	οἶχέω,	οἶχήσομαι, ὥχη-κα, μαι.
2 A. ὥχόμην,			
		οἶχόω,	ὥχωκα.
Ὀλισθαίνω,	}	ὀλισθέω,	ὀλισθήσω, ὠλίσθη-σα, κα, ὠλισθον, ὠλίσθην.
Ὀλισθάνω,			
Ὀλλύω,	}	ὀλέω,	ὀλέσω, ὤλεσα, ὤλε-κα, μαι, & ὀλώλεκα, ὤλέσ-θην, ὤλον, ὀλῶ, ὠλόμην, ὀλοῦμαι, ὤλα & ὤλωλα.
Ὀλλυμι,			
Ὀμνύω,	}	ὀμόω,	ὀμόσω, ὤμοσα, ὤμοσάμην, ὤμοκα & ὀμώμο-κα, μαι, 2 F. M. ὀμοῦμαι.
Ὀμνυμι,			
Ὀμόργνυμι,		ὀμόργω,	ὀμορξω, ὤμορξάμην.
Ὀνημι,	}	ὀνάω,	ὀνή-σω, σομαι, ὤνησα, ὠνησάμην, ὠνημαι, ὠνάθην, 2 Aor. ὠνάμην & ὠνήμην.
Ὀνίνημι,			
Ὀρνύω,	}	ὄρω,	ὄρσω, ὤρσα, ὤρμαι, ὄρωρα & ὤρορα, ὠρό-μην.
Ὀρνυμι,			
Ὀσφραίνομαι,		ὀσφρέω,	ὀσφρήσομαι, ὠσφρόμην.
Ὀφείλω,	}	ὀφειλέω,	ὀφειλήσω, ὠφείληκα, ὠφειλον & ὠφελον.
Ὀφλω,			
Ὀφλισκάνω,		ὀφλέω,	ὀφλήσω, ὠφληκα.

Π.

Πάσχω,	{	πήθω,	πείσομαι, Bæot. for πήσομαι, ἔπησα, ἔπα-θον, πέπηθα.
		παθέω,	παθήσω, ἐπάθησα, πεπάθηκα.
		πένθω,	Perf. M. πέπονθα, πέποσ-θα & χα.

¹ Ὀδωδα has the sense of the Present.

Περνάω,	{	περάω, ¹	περάσω, περῶ, Syn. πρᾶω, πράσω, πέπρα-κα, μαι, πεπράσομαι, ἐπράθην, πραθήσομαι.
Πέρνημι,			
Πιπράσκω,			
Πρίαμαι,			
Πέσσω,	{	πέπτω,	πέψω, ἔπεψα, πέπεμμαι, ἐπέφθην.
Πέτομαι, ¹		πετάω,	πετήσομαι.
Ἰπτημαι,		πτάω,	πτήσομαι.
Πεταννύω,	{	πετάζω,	πετάσω, ἐπέτασα, πεπέτακα & πέπτακα, πεπέτασμαι, πέπτασμαι & πέπταμαι, ἐπετάσθην.
Πετάννυμι,			
Πηγνύω,	{	πήγω,	πήξω, ἔπηξα, ἐπηξάμην, πέπη-χα, γμαι, ἐπήχθην, ἐπάγην, παγήσομαι, πέπηγα.
Πήγνυμι,			
Πίνω,	{	πόω,	πώσω, πέπω-κα, μαι & πέπομαι, ἐπόθην.
		πίω,	Pres. M. πίομαι, πίσομαι, ἔπιον, 2 F. M. πιούμαι.
		πιῖμι,	Imper. πιῖθι.
Πιπίσκω,	{	πίω,	πίσω, ἔπισα.
Πίπλημι,		πλέω,	πλήσω, ἔπλησα, ἐπλησάμην, πέπλησμαι, ἐπλήσθην, πέπληθα.
Πίμπλημι,			
Πιμπλάνω,		πλῆμι,	Imp. Pas. ἐπλήμην.
Πίπτω,	{	πτόω,	πέπτωκα, πεπτεῶς, πεπτηῶς, πεπτῶς.
		πέτω,	ἔπεσα, ἐπεσάμην.
		πεσέω,	ἔπεσον, 2 F. M. πεσοῦμαι.
Πτάρνυμαι,	{	πταίρω,	ἔπταρον.
Πυνθάνομαι,		πεύθω,	πεύσομαι, πέπυσμαι, ἐπυθόμην, πυθοῦμαι.

P.

ῥέζω,	{	ἔργω,	Att. ἔρδω, ἔρξω, ἔργμαι, εἶργμαι & ἔεργμαι. Perf. M. ἔοργα.
ῥέξω,			
ἔρρεξα,			

¹ Περᾶω, to pass into another country; περνᾶω, to pass for the purpose of selling; πρίαμαι, in the Middle Voice, to buy a person, or thing, brought from another country. In περάσω, to sell, α is short; in περάσω, to pass, long.

² Ἐπτόμην is by Syncope for ἐπετόμην.

ῥέω,	ῥυέω,	ῥυήσω, ῥυήσομαι, ἔρρύηκα, ἔρρύην.
ῥηγνύω,	}	ῥήσσω, ῥήξω, ἔρρηξα, ἔρρηξάμην, ἔρρηγα & ἔρρωγα, ἔρράγην, ῥαγήσομαι.
ῥήγνυμι,		
ῥωννύω,	}	ῥόω, ῥώσω, ἔρρω-σα, κα, μαι & σμαι, ἔρρώσθην. ἔρρωσο, farewell.
ῥώννυμι,		

Σ.

Σβεννύω,	}	σβέω, σβέσω, ἔσβεσα, ἔσβεκα & ἔσβηκα, ἔσβεσμαι, ἔσβέσθην, σβεσθήσομαι.
Σβέννυμι,		
Σκεδαννύω,	}	σβῆμι, ἔσβην.
Σκεδάννυμι,		
Σκεδάω,	}	σκεδάσω, ἐσκεδά-σα, σμαι, ἐσκεδάσθην.
Σκεδάννυμι,		
Σκέλλω,	}	σκλάω, σκλήσομαι, 1 A. ἔσκηλα, ἔσκληκα. σκλῆμι, Pr. Inf. σκλῆναι.
Σκέλλω,		

Verbs in σκω,¹ *derivatives*, form their tenses from their primitives, as, εὐρίσκω, εὐρέω, εὐρήσω, &c.

Σπένδω,	σπείω,	σπεί-σω, σομαι, ἔσπεισα, ἐσπείσάμην, ἔσ- πείσμαι, ἐσπείσθην.
Στορεννύω,	}	στορέω, στορέσω, στορῶ, ἐστόρεσα, ἐστορεσάμην, ἐστορέσθην.
Στορέννυμι,		
Στόρνυμι,		
Στρωννύω,	}	στρώω, στρώσω, ἔστρωσα, ἐστρωσάμην, ἔστρωμαι.
Στρώννυμι,		
Σχέθω,	σχέω.	See page 104.

¹ Verbs in σκω, which have a great affinity to Verbs in μι, are derived from Primitives in αω, εω, οω, and υω, and are formed by the insertion of κ after the σ of the 1st Future: thus from γηράω, γηράσω, is formed γηράσκω; from ἀρέω, ἀρέσω, ἀρέσκω; from βιώω, βιώσω, βιώσκω; and from μεθύω, μεθύσω, μεθύσκω.

Some of these, like Verbs in μι, prefix the Reduplication, as γιγνώσκω from γνῶσω, τιτρώσκω from τρώσω. Some change the vowel of the penultima, as ἡβῶ, ἡβήσω, ἡβάσκω.

T.

Ταλάω,	}	τλάω,	τλήσομαι, τέτληκα.
Τέτλημι,		τλήμι,	ἔτλην.
Τανύω,		τάγω,	ἔταγον, τέταγα.
Τέμνω, ¹	}	τεμέω,	τεμήσω.
τεμῶ,		τμήγω,	τμήξω, ἔτμηξα,
τετέμηκα, &			ἔτμαγον, ἐτμάγην, τμαγήσομαι.
τέτμηκα,			
Τίκτω,		τέκω,	τέ-ξω, ξομαι, ἐτέχθην, ἔτεκον, ἐτεκόμην, τέτοκα.
Τιτράω,	}	τράω,	τρήσω, ἔτρησα, τέτρη-κα, μαι, ἐτρήθην.
Τίτρημι,		τιτραίνω,	1 A. ἐτίτρηνα.
Τιτρώσκω,		τρώω,	τρώ-σω, σομαι, ἔτρωσα, τέτρωμαι, ἐτρώθην, τρωθήσομαι.
Τρέχω,	}	δραμέω,	δεδράμη-κα, μαι.
δρέξω,		δρέμω,	ἔδραμον, 2 F. M. δραμοῦμαι, δέδρομα.
Τρώγω,	}	φάγω,	φάγομαι, 2 F. M. φαγοῦμαι, ἔφαγον.
ἔτραγον,			
Τυγχάνω,	}	τυχέω,	τυχήσω, ἐτύχησα, τετύχηκα.
		τεύχω,	τεύξομαι, τέτευχα, τέτυγμαι, τετύξομαι, ἐτύχθην, ἔτυχον.

T.

Ἑπισχνέομαι, ὑποσχέω, ὑποσχέσομαι, ὑπέσχημαι, ὑπεσχ-έθην, όμην.

Verbs in υθω, derivatives, as φθινύθω, from φθέω.

Verbs in υω, polysyllables, as σβεννύω.

Φ.

Φάσκω,	}	φάω,	φήσω, ἔφησα.
		φημί,	ἔφην, ἐφάμην.

¹ Τέμνω and τάμνω, are both found ; the former derived from τέμω, the latter from τάμω. Hence the 2d Aorist is either ἔτεμον or ἔταμον. See page 56.

	οἶω,	οἶσω, οἶσομαι, οἶσθην, οἰσθήσομαι.
	ἐνέγκω,	1 A. ἤνεγκα, ἤνεγκάμην, ἤνέχθην, ἤνεγκον, ἤνεγκόμην.
Φέρω,	ἐνέκω,	1 A. ἤνεια, ἤνειαμην, ἐνήνεγμαι, ἤνέχθην, ἤνειακον.
	ἐνέχω,	Per. M. ἐνήνοχα.
	φορέω,	φορήσω, ἐφόρησα, πεφόρημαι, Syn. φρέω, φρήσω, &c.
	φρῆμι,	Imper. A. 2. φρές.
Φθάνω,	φθάω,	φθάσω, φθήσομαι, ἔφθα-σα, κα.
	φθῆμι,	ἔφθην.
Φθίνω,	φθίω,	φθί-σω, σομαι, ἔφθισα, ἔφθι-κα, μαι.
Φύω, ¹		
Φύσω,	φῦμι,	ἔφυν.
πέφυκα,		

X.

Χαίρω,	χαρέω,	χαρήσω, χαρήσομαι, ἐχάρην.
χαρῶ,	χαιρέω,	χαιρήσω, ἐχαίρησα, κεχάρη-κα, μαι, κεχα- ρήσομαι.
κέχαρκα,		
Χανδάνω,	χάζω,	ἔχαδον, κέχανδα.
	χείω,	χείσομαι.
Χάσκω,		
Χασκάζω,	χαίνω,	χανῶ, χανοῦμαι, ἔχανον, κέχανα & κέχηνα.
Χρωννύω,		
Χρώννυμι,	χρώω,	χρώσω, κέχρω-μαι & σμαι.
Χωννύω,		
Χώννυμι,	χόω,	χώσω, ἔχωσα, κέχωσμαι, ἐχώσθην, χωσ- θήσομαι.

¹ Φύω signifies *to produce*; φῦμι, in the middle sense, *to suffer one-
self to be produced or to be born*. The Perf. πέφυκα, as well as the
2d Aor. ἔφυν, φῦναι and φῦς, have a passive signification.

Ω.

ὠθέω, } ὠθω, ὠσω, ὠσα, ὠσμαι, ὠσθην.¹
 ἐώθουν, }
 ὠθήσω, }

¹ To the list of Defective may be added IMPERSONAL VERBS, which differ little from those in the Latin language, and will be easily learnt by use.

VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the Augment, and changing the termination.

Some are formed from the *Present*, as δύναμις from δύναμαι, κλέπτῃς from κλέπτω.

Some few from the *Aorists*, as δόξα from ἔδοξα, θήκη from ἔθηκα; φυγή from ἔφυγον, πάθος from ἔπαθον.

The larger proportion are formed from,

1. the *Perfect Active*, distinguished by κ, χ, or φ in the last syllable, as φρίκη from πέφρικα, διδαχή from δεδίδαχα, γραφή from γέγραφα.
2. *Perfect Passive*.

First Person, distinguished by Μ, and ending in

μα, ποίημα from πεποίημαι,
 μῆ, μνήμη from μέμνημαι,
 μος, ψαλμὸς from ἔψαλμαι,
 μων, μνήμων from μέμνημαι;

Second Person, distinguished by Σ, and ending in

σια, θυσία from τέθυσαι,
 σις, λέξις, from λέλεξαι,
 σιος, θανμάσιος from τεθαύμασαι,
 σιμος, χρήσιμος from κέχρησαι;

Third Person, distinguished by Τ, and ending in

τηρ, της, δοτήρ, ποιητής,
 τηριος, τηριον, λυτήριος, ποτήριον,
 τας, τικος, αἰσθητὸς, ἀκουστικὸς,
 τρα, τρον, μάκτρα, κάτοπτρον,

Gr. Gr.

P

ADVERBS.¹

Those, which require particular notice, as distinguished from the Latin, are the following; signifying

In a place, ending in θα, θι, χη, χου, οι, and ου; as ἐνταῦθα, *here*; οὐρανόθι, *in Heaven*; πανταχῇ and πανταχοῦ, *in every place*; πεδοῖ, *on the ground*.

Motion from a place, in θε andθεν, as οὐρανόθε and οὐρανόθεν, *from Heaven*.

Motion to a place, in δε, ξε, σε and σι, as οὐρανόνδε,² and οὐρανόσε, *to Heaven*; χαμαῖζε, *to the ground*; Ἀθήνησι, *to Athens*.

ADVERBIAL PARTICLES, used only in Composition:

α or αν, signifying

{ Privation, from ἄνευ, *without*,³ as ἄνυδρος, *without water*.
 { Increase, from ἄγαν, *much*, as ἄξυλος, *much wooded*.
 { Union, from ἅμα, *together*, as ἄλοχος, *a consort*.

τωρ, κοσμήτωρ,

τεος, τεα, τεον, γραπτέος, γραπτέα, γραπτέον.

3. *Perfect Middle*, terminating in α, ας, ευσ, η, ης, ις, ος, as φθορά from ἔφθορα, νόμας from νόνομα, τοκεὺς from τέτοκα, τροφή from τέτροφα, τυπή from τέτυπα, βολίς from βέβολα, τομὸς from τέτομα, &c.

¹ The Indeclinable Parts of Speech are comprised under the general name of PARTICLES.

² Homer sometimes doubles δε, as ὄνδε δόμενδε.

³ Αν before a Consonant drops the ν, as ἀθάνατος, *immortal*. Thus the English Article *an*, from the German *ein*, drops the *n* before a Consonant, as *an* arm, *a* man.

The following signify *increase* :

αρι, from ἄρω, to furnish.

βου, from βοῦς, an ox.

βρι, from βριθῦς, strong.

δα, from δασὺς, thick.

ερι, from ἔρω, to connect.

ζα, Æolic for διά.

λα, from λίαν, much.

λι, the same.

Δυσ signifies *difficulty*, as δυστυχέω, to be unhappy.¹

Νε and νη signify *privation*, like the Latin *ne*, as νηλεής, without pity.

Metrical Synopsis of Inseparable Particles.

Ἄρ', ἐρι, βου, δα, ζα, λα, λι, βρι, composita augent.

Δυς, diff. νε, et νη, priv. α privat, colligit, auget.²

PREPOSITIONS.

Six are Monosyllables : εἰς, ἐκ or ἐξ, ἐν, πρὸ, πρὸς, σὺν.

Twelve Dissyllables : ἀμφὶ, ἀνὰ, ἀντὶ, ἀπὸ, διὰ, ἐπὶ, κατὰ, μετὰ, παρὰ, περὶ, ὑπὲρ, ὑπό.³

Metrical Synopsis of the Government of Prepositions :

Ἄντ', ἀπ', ἐκ, πρὸ, Genit. εἰς, ἀν', Acc. σὺν, ἐν que Dativo.

Δι', ὑπὲρ, Acc. Genitiv. κατὰ καὶ μετὰ insuper addunt.

Ἀμφ', ἐπ', ὑπὸ, παρὰ, πρὸς, περὶ, tres sumunt sibi casus,

Poetæ jungunt ἀνὰ, καὶ κατὰ, καὶ μετὰ Dandi.

¹ So in Ovid; *Dyspari*, Unhappy Paris !

² The Adverbs ἀνευ, ἄτερ, ἄχρι, ἔνεκα, μέχρι, πλὴν, and those of *place* and *time*, have often the force of prepositions, and are followed by a Genitive.

³ Of the Prepositions the three first are *Atonics*, without an accent, the rest are *Oxytons*.

General Signification of the Prepositions in Composition.

Ἀμφὶ, 1. about, around. 2. doubt.

Ἀνὰ, 1. again, back. 2. upwards.

Ἀντὶ, 1. opposition. 2. return, instead.

Ἀπὸ, 1. separation. 2. privation, away. 3. much.

Διὰ, 1. through. 2. division.

Εἰς, in, to.

Ἐκ or ἐξ, from, out of.

Εν, in.

Ἐπὶ, 1. addition. 2. upon. 3. attack.

Κατὰ, 1. completion. 2. downwards. 3. opposition.

Μετὰ, 1. participation. 2. change.

Παρά, 1. near. 2. beyond. 3. comparison.

Περὶ, 1. about. 2. superiority.

Πρὸ, 1. before. 2. forwards.

Πρὸς, 1. motion towards. 2. conjunction, relation.

Σὺν, together, with.

Ὑπὲρ, 1. over. 2. beyond. 3. for.

Ὑπὸ, 1. under, from below. 2. diminution. 3. secretly.

CONJUNCTIONS

are exhibited with the Moods, to which they are joined, in the SYNTAX.

SYNTAX:

THE NOMINATIVE AND THE VERB.

A Neuter Plural is generally joined with a Verb Singular; as

Ἄστρο φαίνεται, Homer, *Stars appear*.²

¹ The rules of construction, which are common to the Greek and Latin languages, are here omitted; but some of the anomalies are noticed, which the latter has imitated from the former.

² As a Noun of multitude Singular may be followed by a Verb Plural, a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says *δοῦρα σέσηπε*, he means *the collection of planks and timber, of which the ships were constructed*.

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense; as *ἄχεϊται ὀμφαὶ μελέων*, Pindar; *δέδοκται πλήμονες φυγαὶ*, Euripides.

In the Doric and Ionic Dialects the Singular or Plural Verb followed the Neuter Plural Nominative; the Attic restricted the Verb to the Singular, except in some instances, of which animals are the subject.

This construction is not confined to the Greek language. It is frequent in the Hebrew: see Exodus xxi. 4. Job xii. 7. Isaiah ii. 11. Psalm lxxiii. 7. &c. In French this mode is common in every Gender

A Dual Nominative is sometimes joined with a Verb Plural ; as

Ἄμφω λέγουσι, Herodotus, *Both say*.¹

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive ; as

Τὼ γυναῖκε, Xenophon, *The two women*.²

in an Impersonal form : *Il est des hommes, il est des femmes*. But the Verb in that case precedes the Nominative, *il vient de sonner dix heures* ; if the Nominative precedes, it has a Verb Plural, *dix heures viennent de sonner*.

¹ In prose this construction is general.

In the same manner a Dual Substantive, as it signifies more than one, may have an Adjective Plural ; but the Verb or Adjective can seldom be of the Dual number, when the Noun implies more than two.

² The Attic construction is used in order to generalise the sense, as *Θεός* and *Deus* are applied to both sexes for a divinity, *ἄνθρωπος* and *homo* for a human person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεὸν* in Herodotus to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender ; as *οἱ προθυήσκοντες*, Eurip. spoken by Alcestis of herself ; *κτενοῦμεν*, *οἵπερ ἐξεφύσαμεν*, by Medea ; *παθόντες*, *ἡμαρτηκότες*, Sophocles, by Antigone. Thus also when a chorus of Women speak of themselves. This mode is confined to the Dual and Plural. The Masculine Article is joined with a Feminine Noun in the Dual only. The Dual appears to have been originally common in gender in the Nom. and Acc. Compound and Derivative Adjectives in *os* are considered by the Attic writers as of two terminations, consequently used as Feminine as well as Masculine. See page 19.

A Substantive is sometimes used as an Adjective ; as

Γλῶσσαν Ἑλλάδα ἐδίδαξε, Her. *He taught the Greek language.*¹

The Substantive is often changed into a Genitive Plural, preceded by a Pronoun, or an Article ; as

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, Isocrates, *Honorable men.*²

Comparatives and Superlatives of three terminations sometimes express the Feminine by the Masculine termination, as ἀπορώτερος ἡ λήψις, Thucydides.

When the Adjective is put in the Neuter after a different Gender, χρῆμα is understood, as ὀρθὸν ἡ ἀλήθεια, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as τί χρῆμα δράσεις ; Soph.

¹ So *ficus anus*, Pliny, *An old fig-tree*. This combination is common in English ; thus *sea water, gold watch, house dog*. Ἑλλὰς may be considered as an Adjective used as a Substantive.

Adjectives are frequently employed alone, taking the place of a Substantive, as οἱ πολλοὶ, τὰ ἐμὰ, &c. Indeed many Substantives in all languages were formed in this manner, thus ὁ ποιμὴν, i. e. ἀνὴρ ; δικασταὶ, i. e. ἄνδρες ; πατρίς, i. e. γῆ ; patria, i. e. terra ; the cold, i. e. weather ; the deep, i. e. sea, &c.

² So *nigræ lanarum nullum colorem bibunt*, Plin. By this construction Eminence is expressed in Hebrew, as Prov. xxi. 20. Isaiah xxviii. 8.

This construction is also found, in Attic writers, in the singular, as τὴν πλείστην τῆς στρατιᾶς, Thuc.

In the Greek idiom the Genitive of Personal is used instead of the Possessive Pronouns, as τὴν μητέρα μου τιμᾷς, Xen. *You honor my mother*. But the latter are sometimes found with the article, particularly in the orators, as τὴν ὁμόνοιαν τὴν ὑμετέραν οἱ πολλοὶ μισοῦσι, Isoc.

THE RELATIVE AND THE ARTICLE.¹

The Relative often agrees with its Antecedent in case, by attraction ; as

Ἐν ταῖς ἑορταῖς, αἷς ἡγομεν, Aristophanes, *In the festivals, which we celebrated.*²

The Article is poetically used for the Relative ; as

Πατήρ, ὃ σ' ἔτρεφε, Hom. *Your father, who educated you.*³

The Article, when it differs from the English, is found in a general, or indefinite sense, and even before proper names ; as

Τὴν εἰρήνην ποιεῖσθαι, Demosthenes, *To make peace.*⁴

¹ As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the Accent, they are joined under one head.

² This is called *attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin : *Si quid agas eorum, quorum consuēsti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive ; as *σὺν ᾗ ἔχεις δυνάμει*, Xen.

³ The Article is often put for *οὗτος* and *ἐκεῖνος*, as *ὁ γὰρ βασιλῆϊ χολωθεῖς*, Hom. In this sense *ὁ* or *ὁ* may be considered as the Nominative of the Pronoun Personal *οὗ*. The Relative also sometimes bears the same signification, as *ᾗ δ' ὅς*, Plato, *And he said*.

⁴ Similar to this is the French idiom *la paix*. Even in these instances a particular emphasis is often implied : thus *ἡ εἰρήνη* may signify *the peace desired* ; *ὁ Σωκράτης*, *the great philosopher*. In Italian *Il Tasso*, and in French *le Tasse*, express *the Poet Tasso*. Thus in Hollinshed and Shakespeare, *The Douglas*.

"Εφη ὁ Σωκράτης, Xen. *Socrates said.*¹

It is frequently joined to a Participle ; as

Ὁ φυλάττων, Her. *The guarding, i. e. he, who guards.*²

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation* ; as

Ὁ θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. *God directs the affairs of men.*³

¹ Xenophon frequently omits the Article, ἀδικεῖ Σωκράτης, Memor. but never with ἔφη or εἶπε.

² The Article is sometimes dropped by the Poets, and the Participle is used alone, as εὐρὼν, Pindar, the *inventor* ; ἀμῶντες, Theocritus, the *reapers*. Thus in Horace, *spectans*, the spectator ; *mugientes*, the oxen.

³ Sometimes the ellipsis is supplied, as τὰ τῶν Θηβαίων πράγματα κακῶς ἔχει, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing* itself is scarcely perceptible, as τὰ τῆς τύχης ὀξείας ἔχει τὰς μεταβολὰς, Dem. *FORTUNE has sudden revolutions*. Thus τὸ ἐμὸν, τὰ ἐμὰ, are sometimes equivalent to ἐγὼ, &c.

The Plural Article, followed by ἀμφὶ and περὶ with a proper name, signifies *attendants*, or the *party*, as οἱ ἀμφὶ Πρίαμον, Hom. meaning *the attendants of Priam* ; ἐπετίθεντο τῷ Σωκράτει οἱ ἀμφὶ τὸν Ἄνυτον, Ælian, meaning *the party of Anytus*. Here is evidently a distinction of persons, and Priam and Anytus alone cannot be implied. This is found in Latin : *Qui circa illum erant*, Ter. *Qui sunt a Platone*, Cic.

The Article has a peculiar construction in this elliptical form before an Accusative and an Infinitive Mood ; as τὸ χαίρειν τοῖς μιμήμασι πάντας, σύμφυτον τοῖς ἀνθρώποις ἐστὶ, Arist. *This circumstance*, that all should delight in imitations, is natural to men. This form is common in the Scriptures ; as ἐν τῷ εἶναι αὐτὸν, St. Luke ; i. e. ἐν τῷ χρόνῳ, or πράγματι, *in the time, or circumstance*, that he was ; or simply, *while he was*.

THE GENITIVE.¹

The *matter*, of which a thing is made, is put in the Genitive; as

Τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. *He built the chariot of strong wood.*²

Cost or value, crime or punishment, difference or eminence, are put in the Genitive; as

Δὸς αὐτὸν ἡμῖν δραχμῆς, Anacreon, *Give him to us for nine pence.*³

Γράφομαί σε μοιχείας, Lysias, *I accuse you of adultery.*⁴

Διαφέρων τῶν ἄλλων, Plato, *Different from the others.*

Χάρμα πάντων ἐπάξιον, Pindar, *A joy surpassing all.*

Part of time is put in the Genitive; as

Θέρους τε καὶ χειμῶνος, Xen. *In summer and winter.*⁵

¹ The primary signification of the Genitive is the *origin*, or *cause*, from which a thing proceeds, or *possession*. To these may be traced most of the uses, to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood.

² So the *measure*, as διακοσίων ποδῶν, Thucydides.

This Genitive is governed by ἐκ and ἀπὸ, sometimes expressed, as τετυγμένα ἐξ ἀδάμαντος, Theocr. ἀπὸ ξύλων πεποιημένα, Hesiod.

³ This is governed by ἀντὶ, as ἀλλάττεσθαι τινι τροφᾷ ἀντὶ νομίματος, Arist. Sometimes the Dative is used; πρίασθαι βουσί, Lucian.

⁴ This is governed by περὶ, as διώκω σε περὶ θανάτου, Xen. These words are sometimes put in the Dative, ζημιώσαντος πεντήκοντα ταλάντοισι, Her.

⁵ This is governed by ἐπὶ, sometimes expressed, as ἐπ' ἡμέρης, Her. When the Dative is used, it is governed by ἐν understood, and sometimes expressed: ἐν τῷ αὐτῷ θέρει, Thuc.

Exclamations of grief and surprise are put in the Genitive; as

Τῆς μωρίας· Aristoph. *What folly!*¹

Comparatives are followed by a Genitive; as

Ἀναρχίας μείζον οὐκ ἔστι κακὸν, Sophocles, *There is no greater evil than anarchy.*²

Verbs signifying the senses, or the passions, are followed by a Genitive; as

Τῶν μαρτύρων ἀκηκόατε, Isoc. *You have heard the witnesses.*³

¹ Οἶμοι is often prefixed, as οἶμοι τῶν κακῶν, Aristoph. i. e. ἔνεκα.

² This Genitive is governed by ἀντὶ or πρό: thus μείζων ἀντὶ τῆς πάτρας, Soph. *Than* after a Comparative is often expressed by ἢ, as τί γένοιτ' ἂν ἑλκος μείζον, ἢ φίλος κακός, Soph.

The Comparative μάλλον is sometimes understood, as καλὸν τὸ μὴ ζῆν ἔστιν, ἢ ζῆν ἀθλίως, Menander.

Perhaps the Genitive after the Comparative may be considered as the Case Absolute: thus ἀναρχίας (οὔσης und.) *anarchy existing, there is no greater evil.*

Perhaps, too, ἢ may be considered as the Subjunctive of εἰμί. On that principle, the resolution of the two last examples will be: *let there be, or if there be a bad friend, what can be a greater sore? If it be necessary to live miserably, not to live is desirable.*

³ Many of these are frequently found with an Accusative. Those of seeing always, as ὁρῶ τὸν καιρὸν, Isoc.

Ἀκούω, signifying to hear oneself called, or simply to be called, has the construction of Verbs of existence, as οὐτ' ἀκούσομαι κακός, Soph. It is often used with the Adverbs εὖ, κακῶς, and καλῶς, and followed by ὑπὸ or παρὰ with a Genitive, as κακῶς ἀκούειν ὑπὸ τῶν πολιτῶν, Isoc. Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus.* So Milton, *Or hearst thou rather pure etherial stream.*

Τίς οὐκ ἂν ἀγάσαιο τῆς ἀρετῆς, Dem. *Who would not admire virtue?*¹

Τὸ ἐρᾶν τῶν σωφρόνων, Æschines, *To love the modest.*²

Words signifying *plenty* and *want* are followed by a Genitive; as

Πλούσιος κακῶν, Eurip. *Full of evils.*

Φίλων ἔρημος, Eurip. *Destitute of friends.*

A Noun and Participle are put *absolute* in the Genitive; as

Ἡλίου τέλλοντος, Soph. *The sun rising.*³

¹ Thus Virgil, *Justitiæne prius mirer, belline laborum?*

² To these may be added Verbs signifying *to abstain, to ask, to attain, to begin, to care, to cease, to command, to conquer, to despise, to endeavour, to fill, to neglect, to remember, to restrain, to separate, to share, to spare*; and in general those, which imply *of or from*, and may be followed by ἐκ and ἀντί. But many of these are found with other cases.

The Latin language has imitated this construction; thus *Daunus agrestium regnavit populorum*, Horace; *Tempus desistere pugnae*, Virg. &c.

³ This construction may in general be considered as expressing the *cause* of the event, which is the subject of the sentence. Thus in the sentence, *Libertate oppressâ, nihil est quod speremus*, Cic. what is the *cause* of that state of desperation? *The destruction of liberty.* In *nil desperandum Teucro duce*, Hor. what is the *cause* of that confidence? *The direction of Teucer.* This is by some grammarians, but improperly, called the case of *consequence*. It is governed by ἐκ, ἐπὶ, or ὑπὸ understood, and sometimes expressed, ἀϋσάντων ὑπ' Ἀχαιῶν, Hom. Thus Ovid, *Nullo sub indice.*

From this solution it will follow that the case *absolute* will vary according to the nature of the Prepositions which govern it. Hence we find the Dative and Accusative in that sense; as Διὶ ὥς τερπικε-

The Genitive is often governed by a Substantive or a Preposition understood; as

Πιεῖν ὕδατος, Her. (μέρος und.) *To drink some water.*¹

Μακάριος τῆς τύχης, Aristoph. (ἐνεκα und.) *Happy by his fortune.*²

Μάρψας ποδός νιν, Soph. (ἐκ und.) *Having seized him by the foot.*

ραύνῳ χωμένῳ, Hom. evidently governed by ὑπό. The Attics often use the Accusative governed by a Preposition understood, as τέκν' εἰ φανέντ' ἄελπτα, Soph. ἐνταῦθα δὴ τρία ὄντα φρούρια, Xen. Thus the three cases, with which Prepositions are joined, may be used *absolutely*; in some writers they are used promiscuously, even in the same sentence.

To the Accusative may be referred most of those instances, which are said to be in the Nominative, as δέον, ἐξόν, παρόν, &c. Those, which are really in the Nominative, may be construed on common principles; such as that in Hom. Il. I. 171, where ἐὼν refers to the Nominative of the Verb οἶω. In other instances a Verb must be understood; but this anomaly is very infrequent in good writers, though in use in the modern Greek, as μισεύοντας ἐγὼ ἀπὸ τὴν ἐκκλησίαν, ἔπεσεν ἡ στέγη τοῦ σπιτιοῦ σου, *As I was coming out of the church, the roof of your house fell.* And yet some instances are found in Latin; *Ceteræ philosophorum disciplinæ,—eas nihil adjuvare arbitror*, Cic.

Nam nos omnes, quibus est alicunde aliquis objectus labos,
Omne quod est interea tempus priusquàm id rescitum est, lucro est, Ter.

¹ Thus in French, *boire de l'eau, du vin*, &c.

² Thus in Latin, *Fortunatus laborum*, Virg. *Lassus maris et viarum*, Hor. *Sunt lacrymæ rerum*, Virg.

In the New Testament and in the Septuagint, the Genitive of Substantives is often used for an Adjective, in imitation of the Hebrew idiom; thus ἄνθρωπος τῆς ἁμαρτίας, *the man of sin*, for *the sinful man*. This mode has been lately adopted in the English language.

DATIVE.¹

The *instrument* and *manner* of an action are put in the Dative;² as

Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip, *Fight with silver weapons, and you will conquer the world.*

Ἦλασε ξίφει καὶ ἔπεφνε δόλῳ, Hom. *He struck him with a sword, and killed him by stratagem.*³

Verbs signifying to *accompany* or *follow*, to *blame*, to *converse*, to *pray*, to *use*, are followed by a Dative; as

Τῷ νῆες ἔποντο, Hom. *Him ships followed.*

Πιστοὺς ἡγοῦ τοὺς τοῖς ἀμαρτανομένοις ἐπιτιμῶντας, Plutarch, *Think those faithful, who reprove your faults.*

Σοφοῖς ὁμιλῶν, καὶ αὐτὸς ἐκβήσῃ σοφός, Menander, *Associating with the wise, you yourself will become wise.*

¹ This case is generally used as the Dative in Latin. It expresses the object, to which the action is directed, or for which it is intended. It implies *acquisition* and *loss*. It is used with εἰμι, &c. in the sense of *habeo*, and follows verbs signifying *likeness*, *agreement*, *trust*, *resistance*, *relation*, &c. and those compounded with ἀντὶ, ἐν, ἐπὶ, παρὰ, πρὸς, σὺν, ὑπό. It is frequently governed by ἐν, ἐπὶ, σὺν, or some other Preposition, understood.

² This case in these instances may be called the Ablative; and the analogy with the Latin will be preserved.

³ Instead of the Dative, the Prepositions διὰ, ἐν, ἐπὶ, κατὰ, are sometimes used with their proper cases, as ἐπαίρεσθαι ἐπὶ πλούτῳ, Xen. ἐν βέλει πληγεῖς, Eurip.

To this rule may be referred the *excess* or *deficiency of measure*, as ἀνθρώπων μακρῷ ἄριστος, Her.

Εὐχέσθαι Διὶ, Hesiod, *To pray to God.*¹

Προβάτοις χρῆσθαι, Xen. *To use sheep.*²

Neuter Adjectives in *τον*, *τεον* and *τεα*, govern the *Person* in the Dative, and the *Thing* in the case of the Verb, from which they are derived; as

Τί ἂν αὐτῷ ποιητέον εἴη; Xen. *What must he do?*

Ἐμῖν ταῦτα πρακτέον, Dem. *You must do these things.*³

Ὁ αὐτὸς, *the same*, is followed by a Dative; as

Τῆς αὐτῆς εἰσὶ ζημίας ἄξιοι οἱ συγκρύπτοντες τοῖς ἑξαμαρτάνουσι, Isoc. *Those who conceal, are deserving of the same punishment as those who commit, a fault.*⁴

¹ Δέομαι requires a Genitive of the Person, as *δεήσομαι ὑμῶν*, Æsch.

² Many Verbs have a Dative of the *person*, and a Genitive of the *thing*, as *ἀμφισβητῶ*, *κοινωνέω*, *μεταδίδωμι*, *μετέχω*, *συγγινώσκω*, *φθονῶ*; and the Impersonals, *δεῖ*, *μέλει*, *μεταμέλει*, *μέτεστι*, *προσῆκει*; as *ὦν ἐγὼ σοι οὐ φθονήσω*, Xen. *σοὶ παίδων τι δεῖ*, Eurip. But this Gen. will easily be referred to the government of a Preposition or a Noun.

³ These Adjectives imply *necessity*, and have the force of the Latin Gerund. The whole construction has been imitated in Latin: *Quam viam nobis quoque ingrediendum sit*, Cic. *Æternas quoniam pœnas in morte timendum*, Lucretius.

They sometimes agree with the Substantives, as *εὐρητέος νοῦς*, Soph. *περιοπτέη ἐστὶν ἡ Ἑλλάς*, Her.

⁴ *Σὺν* is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

ACCUSATIVE.¹

The Accusative is of universal use, with *κατὰ* understood;² as

Δεινὸς μάχην, Æschylus, *Terrible in fight*.

Πειρῶ τὸ μὲν σῶμα εἶναι φιλόπονος, τὴν δὲ ψυχὴν φιλόσοφος, Isoc. *Endeavour to be in body fond of labor, and in mind a lover of wisdom.*³

Verbs signifying *to do* or *speak well* or *ill*, *to give* or *take away*, *to admonish*, *to clothe*, govern an Accusative of the Person, and another of the Thing;⁴ as

Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησε, Isoc. *He conferred many services on the city.*⁵

¹ The Accusative expresses the *object* of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating*, *concealing*, and *teaching*, govern two Acc. Verbs Neuter also often assume an active signification; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favorite case of the Attics, who frequently use it for the Genitive and the Dative.

² Or *διὰ*, *εἰς*, *περὶ*, *πρὸς*. *Κατὰ* is the most general, as it embraces the *parts*, *qualities*, and *relations*; *διὰ* is applied to the *cause*; *εἰς*, *περὶ*, and *πρὸς*, to *motion*. They are sometimes expressed, as *ὁς κατὰ σῶμα καλὸς, κατὰ νοῦν δ' αὖ ἐστὶν ἄμορφος*, Epigr.

The Accusative sometimes appears in the beginning of a sentence, without a regimen expressed, as *τοὺς Ἕλληνας οὐδὲν σαφὲς λέγεται*, Xen. *Quod spectat ad*.

³ This construction is frequent in Latin poetry: *Crinem soluta*, Virg. *Humeros amictus*, Hor.

⁴ One of these Accusatives is governed by *κατὰ* understood.

⁵ To the Accusative of the *thing* are frequently substituted the Adverbs, *εὖ*, *καλῶς*, *κακῶς*; as *παρόντας μὲν τοὺς φίλους δεῖ εὖ πράτ-*

Εἵργασμαι κακὰ τὸν οἶκον, Thuc. *I have done evil to the house.*

Ἀποστερεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Ταῦτά σε ὑπομιμνήσκω, Thuc. *I remind you of these things.*

Εἵματά με ἐξέδυσαν, Hom. *They stripped me of my clothes.*¹

Distance and space are put in the Accusative; as

Ἐφεσος ἀπέχει ἀπὸ Σαρδέων τριῶν ἡμερῶν ὁδόν, Xen. *Ephesus is distant from Sardis three days' journey.*

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by ὑπὸ, ἀπὸ, ἐκ, παρὰ, or πρὸς;² as

Ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

Τέθνηκεν ὑφ' ὑμῶν, Xen. *He was killed by you.*³

τειν, ἀπόντας δὲ εὐλογεῖν, Epict. Μη δρᾷ τοὺς τεθνηκότας κακῶς, Soph. The Verb alone, implying *treatment*, may have the same construction, as Ζεὺς με ταῦτ' ἔδρασεν, Aristoph.

¹ Verbs of *adjuring* and *swearing* are also found with two Accusatives, as ὀρκίζω σε οὐρανόν, Orpheus. Thus in Latin, *Hæc eadem Terram, Mare, Sidera juro*, Virg.

A change of Voice implies a change in the Case of the *Person*; but the Case of the *Thing* is preserved; as ἡμεῖς πλεῖστα ἐνεργετούμεθα, Xen. Δοιμάτιον ἐκδύμενος, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

² The Preposition is often understood; as ἡττᾶσθαι τῶν συμφορῶν, Isoc.

³ Thus in Latin, *Torqueor infesto ne vir ab hoste cadat*, Ovid. *Nihil valentius a quo intereat*, Cic.

Some Verbs, which in the Active are followed by the Genitive or

Gr. Gr.

R

INFINITIVE.

The Infinitive Mood is used to express the *cause* or *end* of an action ; as

Τίς σφωὲ ξυνέηκε μάχεσθαι ; Hom. *Who induced them to fight?*¹

The Pronoun Accusative, before the Infinitive, is frequently omitted ; as

*Εφη ζητεῖν (ἐαυτὸν und.) Plato, *He said that he was inquiring.*²

The Infinitive is often preceded or followed by a Nominative ; as

Σοφοκλῆς ἔφη, αὐτὸς μὲν οἷους δεῖ, ποιεῖν, Εὐριπίδης δὲ, οἷοί εἰσι, Arist. *Sophocles said that he made men such as they ought to be ; Euripides, such as they are.*

Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person* ; as οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι φυλακὴν, Thuc. *They who were intrusted with the defence of the Athenians, or they to whom the defence of the Athenians was intrusted.* Thus, *Lævo suspensi loculos tabulamque lacerto*, Hor.

¹ Similar to this is the English idiom. The Latin uses *ut* or *quo* with a Subjunctive. Sometimes in Poetry it admits the Greek construction, as, *Dederatque comas diffundere ventis*, Virg.

² Thus in Latin, *Sed reddere posse negabat* (*se* und.) Virg. The Infinitive Mood and the preceding Verb, generally, but not always, relate to the same person ; εἰ τις σοῦ λαβόμενος εἰς τὸ δεσμωτήριον ἐπάγοι, φάσκων ἀδικεῖν (*σε* und.) Plato. *Nos abiisse rati*, (*eos* und.) Virg.

¹ Εφησε φίλος εἶναι, Plutarch, *He said that he was a friend.*¹

Instead of the Infinitive preceded by the Accusative, the Indicative preceded by ὅτι or ὥς² is commonly used; as
Γινῶθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak the truth.*

¹ Thus in Latin, *Retulit Ajax esse Jovis pronepos*, Ovid.

² Ὅτι is really the Neuter of ὅστις, ἥτις. This will explain the construction: γινῶθι ὅτι, *know that*: ἐγὼ ἀληθῆ λέγω, *I speak truth*. Ὡς has the same sense, or that of *thus*: Λέγω ὥς, *I say that* or *thus*: ἐκεῖνος οὐ πολεμεῖ, *he does not make war*. So, *And they told him that Jesus passeth by*, Luke 18. It is not necessary that τις should be always joined with ὅς. We find in Homer, Γινώσκων ὃ οἱ αὐτὸς ὑπείρεχε χεῖρας Ἀπόλλων: that is, Γινώσκων ὃ, *Knowing this: Apollo stretched his hand over him*.

Ὅτι is sometimes used at the end of a sentence in a manner, which strongly elucidates this explanation: ἀλλ' οὐκ ἀποδώσεις, οἶδ' ὅτι, Aristoph. *But you will not restore it, I know that*.

Sometimes ὅτι is added to strengthen the force of another Pronoun, a practice common to the best Greek and Latin writers: ἀλλ' οὖν ἐγὼ γ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι, Aristoph. *Hoc ipsum scias*.

The Greeks in narrations frequently use the Present tense, when ὅτι introduces the words of the person, who is the subject of the narrative. But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect tense.

Ὅτι sometimes signifies *that*, or *to the end that*. In this sense the Latin *ut*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is διὰ ὅτι, *for that, for this*. The two words often coalesce, and become διότι. Thus

Λέγω ὡς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war.*¹

The Infinitive is used with or without a Preposition, in the sense of the Latin Gerunds and Supines; as

Ἐπιστάμενος πολεμίζειν, Hom. *Skilled in the art of war.*²

Ἐν τῷ μαθεῖν, Soph. *In learning.*³

Ἰκανὸς εἰπεῖν καὶ πράξει, Lysias, *Qualified to speak and to act.*⁴

Shakespeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes ὅτι signifies elliptically *what is the reason that*—; as, εἶποι ὅτι τόσον ἐχώσατο Φοῖβος Ἀπόλλων, Hom. Here the full expression is εἶποι τί ἐστὶν αἴτιον ὅτι—*let him say what is the reason for this, Phæbus is so enraged*; or διὰ ὅτι.

It is likewise frequently used for *because*, and is there too governed by διὰ, *for this reason*.

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

¹ This construction has seldom been imitated in Latin. But ὅτι has been rendered by *quòd*, *quia*, and even *quoniam* in the Vulgate. Yet we find some instances of that use of *quòd*. *Equidem scio jam filius quòd amet meus*, Ter. *Præmoneo, nunquam scripta quòd illa legat*, Ovid.

² So in Latin, *Et jam tempus equum fumantia solvere colla*, Virg. for *solvendi*.

³ *Cantare pares*, Virg. for *cantando*. The Infinitive after a preposition takes the article, as ἐν τῷ μαθεῖν.

⁴ *At rubus et sentes, tantummodo lædere natæ*, Ovid, for *ad lædendum*.

Πιστοὺς πέμπει ἐπισκοπεῖν, Xen. *He sends trusty men to examine.*¹

Κάλλιστα ἰδεῖν, Xen. *Most beautiful to behold.*²

The Infinitive of the Present, Future, and Aorists, preceded by the Verb μέλλω, expresses the Future; as
Μέλλω τεθνάναι, Plato, *I am to die.*³

The Infinitive of some Verbs is preceded by ἔχω, in the sense of δύναμαι; as

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*⁴

The Infinitive is often governed by another Verb in an Imperative sense, understood; as

Μή τι σύγ' ἀθανάτοισι μάχεσθαι, Hom. (ὄρα, beware, or θέλε, wish, und.) *Nor contend thou with the immortals.*⁵

The Infinitive is sometimes put *absolutely*, without another Verb expressed; as

Ὡς ἀπλῶς εἰπεῖν, Dem. *To speak plainly.*

Δοκεῖν ἐμοὶ, Soph. *As it appears to me.*⁶

Μικροῦ δεῖν, Isoc. *Nearly.*⁷

¹ *Semper in Oceanum mittit me quærere gemmas*, Prop. for *quæsitum*.

² *Niveus videri*, Hom. for *visu*.

³ More congenial is the French idiom, *je dois mourir*. It exactly expresses a sense of μέλλω, which refers to *probability*, and is applied to any time, as τὰ μέλλετ' ἀκουέμεν, Hom. *Vous devez l'avoir entendu*.

⁴ Thus *De Diis neque ut sint, neque ut non sint, habeo dicere*, Cic.

⁵ Thus in Italian, *non dir niente*, take care to say nothing.

⁶ That is, κατὰ τὸ δοκεῖν ἐμοὶ, *secundum meam sententiam*.

⁷ The Infinitive is sometimes understood, as ὀλίγου παρεδόθη, Lysias, (δεῖν und.) *συνελόντι*, Dem. (φράσαι und.)

PARTICIPLE.

The Participle is often elegantly preceded by the Verbs εἰμί, γίνομαι, φαίνομαι, ὑπάρχω, ἔχω, κυρῶ;¹ as

Χάρις χάριν ἐστὶν ἢ τίκτουσ' αἰεὶ, Soph. *A kindness always produces a kindness.*²

Οὐκ ἐχθρὸς ὑπῆρχεν ὦν, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato, *I have admired your speech.*³

With a Participle τυγχάνω signifies *by chance*; λανθάνω, *privately* or *ignorantly*; φθάνω, *previously*; as

Ἐφη τυχεῖν ἐὼν, Her. *He said that he chanced to be.*

Ἐλάθομεν διαφέροντες, Plato, *We were not aware that we differed.*⁴

¹ The Participle is sometimes used alone, εἰμί being understood, as μήκων κάρη βάλεν, ἥτ' ἐνὶ κήπῳ βριθομένη, (ἐστὶ und.) Hom. *A poppy bends the head, which in a garden is weighed down.* This ellipsis is found in Latin, not only in the Poets but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus φύλαξ ἐλέγχων φύλακα, Soph. (ἦν und.) *Sentinel was blaming sentinel.* Σωθεὶς δὲ, παῖδας ἐξ ἐμῆς ὁμοσπόρου κτησάμενος, (εἶ und.) Eurip.

The Participle of εἰμί is often understood, as οἱ ἐν τέλει, (ὄντες und.) Thuc. *Those who are in power*; τὰ πρὸς ποσὶ, (ὄντα und.) Soph. *Things present.*

² Thus εἰμί is used as an auxiliary with participles, as τεθνηκότες εἶεν, Thuc. ἔστω φιληθεὶς, Eurip. μεταπεμπόμενοι ἦσαν, Thuc. τετληότες εἰμὲν, Hom.

Thus in Latin, Quos videas esse bibentes, Plaut. Est loquens Socrates, Cic.

³ This is imitated in the Latin Participle Passive, Neque ea res falsum me habuit, Curtius. Similar to this are the French and English idioms.

⁴ Thus in Latin, Nec vixit malè, qui natus moriensque fefellit, Hor.

Φθάνω τοὺς φίλους εὐεργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after δηλός, φανερός, ἀφανής, &c. as

Αὐτὸς τοῦτο ποιῶν φανερὸς ἦν, Arist. *He manifestly did this.*

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere, to desist, to perceive, to show*, or an *affection of the mind* ; as

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace.*¹

Θεὸν οὐ λήξω προστάτην ἔχων, Soph. *I shall not cease having God for my defender.*

*Ισθι ἀφιγμένη, Aristoph. *Know that thou art come.*

Δείξω σοφὸς γεγώς, Eurip. *I shall show that I am wise.*

Μέμνησο ἄνθρωπος ὦν, Simonides, *Remember that you are a man.*

*Ο Θεὸς πολλάκις χαίρει τοὺς μὲν μικροὺς μεγάλους ποιῶν, τοὺς δὲ μεγάλους μικροὺς, Xen. *God is often delighted in making the little great, and the great little.*²

¹ The English idiom is perfectly similar. Some instances occur in Latin, *Scit peritura ratis*, Statius. *Sensit medios delapsus in hostes*, Virg.

² Σύννοια is found with various cases : ξύννοια ἐμαυτῷ σοφὸς ὦν, Plato. ἐμαυτῷ ξυνήδειν οὐδὲν ἐπισταμένῳ, Plato.

This last expression must be referred to the force of **ATTRACTION**, which is particularly exerted on Participles. *Attraction* is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular case, and the other to be *attracted* by it in the same case.

A few additional instances will be here given. Οὐδενὶ πώποτ' οὐδ'

ADVERBS

are followed by the Genitive, Dative, or Accusative;¹ either because they are originally Nouns, or because those cases are governed by a Preposition understood.²

Examples of the former :

Πλὴν, *rejection*, πλὴν ἐμοῦ, Æschyl. *Excepting me.*³

Χάριν, *for the sake*, χάριν Ἑκτορος, Hom. *For the sake of Hector.*

αἰσχρῶς οὐδ' ἄκλεῶς ἀπέβη, τοὺς ἱκέτας ἐλεήσαντι, Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant*: ἐλεήσαντι is here attracted into the case of οὐδενί. Σκοπούμενος εὕρισκον οὐδαμῶς ἂν ἄλλως τοῦτο διαπραξάμενος, Isoc. *Having considered, I found that I could by no means otherwise execute the business*: διαπραξάμενος is attracted into the case of σκοπούμενος. Οὔτε νῦν μοι μεταμέλει οὕτως ἀπολογησαμένῳ, Platō, *I do not now repent having thus defended myself*; for ἀπολογήσασθαι. Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti*, Fabius.

A Noun between two Verbs is frequently *attracted* into the case of that Verb, to which it has less relation. Thus ἔγνων δημοκρατίαν, ὅτι ἀδύνατός ἐστιν ἐτέρων ἄρχειν, Thuc. for ἔγνων ὅτι δημοκρατία. Φράσατέ μοι τὸν δεσπότην, ὅπου 'στὶ, Aristoph. for ὅπου ὁ δεσπότης. Thus in Latin, *Servum meum miror, ubi sit*, Plaut. *Hæc me, ut confidam, faciunt*, Cic. *Istud fac me ut sciam*, Ter.

¹ Ἴδε and ἰδοὺ *behold*, although sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as ἰδοὺ με, Eurip.

² Adverbs, with the article prefixed, are sometimes used for adjectives, as ἐν τῷ πρὶν χρόνῳ, Soph. *In the former time*: sometimes for substantives, as οἱ πέλας, Soph. *The neighbours*. οἱ πάνυ, Eurip. *The illustrious*.

³ Πλὴν sometimes assumes the nature of a Disjunctive, and is followed by every case, according to the government of the Verb, with

Χωρίς, *separation*, χωρὶς τῶν ἀνδρῶν, Her. *Without the men.*
 Τοῦ Διὸς ἐνώπιον, Plut. *In the sight of God.*

Examples of the latter :

" Ἀνευ ὀνομάτων, Plato, (ἀπὸ und.) *Without names.*

" Ἀμα λαῶ, Hom. (σὺν und.) *With the people.*

Ναὶ μὰ¹ τόδε σκῆπτρον, Hom. (ἐπὶ und.) *I swear by this sceptre.*²

Adverbs of *time* are sometimes changed into Adjectives;
 as

Οὐ χρὴ παννύχιον εὔδειν βουλευφόρον ἄνδρα, Hom. *A man of counsel ought not to sleep the whole night.*³

Adverbs of *quality* are elegantly joined with the Verbs ἔχω, πάσχω, ποιέω, φέρω, φῶμι, χράομαι, &c. as

Ἡδέως ἔχε πρὸς ἅπαντας, Isoc. *Be pleasant to all.*

Εὖ πάσχειν, εὖ ποιεῖν, Dem. *To receive, to confer, benefits.*

Two or more *Negatives* strengthen the Negation; as

Οὐκ ἔστιν οὐδέν, Eurip. *There is nothing.*

Οὐδέποτε οὐδέν οὐ μὴ γένηται τῶν δεόντων, Dem. *Nothing that is necessary will ever be done.*⁴

which it is connected; as οὐδέν ἔστιν, ἄλλο φάρμακον, πλὴν λόγος, Isoc.
 οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν, Aristoph.

¹ Μὰ generally *denies*, unless it is joined with ναὶ; νὴ *affirms*, unless joined with a Negative.

² The preposition is sometimes expressed: ἐκὰς ἀπ' ἐωυτῶν, Her.
 μέχρις ἐπ' ἐμοῦ, Hom. τῇλε ἀπὸ σχεδίσ, Hom. ἅμα σὺν αὐτοῖς, Plut.

³ Thus in Latin, *Nec minùs Æneas se matutinus agebat*, Virg.
Nec vespertinus circumgemit ursus ovile, Hor.

⁴ In Latin, two *Negatives* make an *Affirmative*; yet the Greek idiom has been imitated: *Neque tu haud dicas tibi non prædictum*, Ter. In Plautus this licence is frequent.

Gr. Gr.

S

PREPOSITIONS

govern the Genitive, Dative, or Accusative.'

¹ The principal relations of things to one another are expressed in Greek by three cases; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations, of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connexion* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilisation PREPOSITIONS were few; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of Mathematical, and the improvements in Philosophical, Science produced new combinations of language, and required a greater precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition: nor were those meanings marked with slight shades of difference: the same Preposition has been made to bear the most opposite senses: *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. One primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the case, to which the Preposition is prefixed. From the combinations of the Prepositions with the different cases arises that variety, which forms one of the beauties of the Greek language. But that variety is consistent.

The meaning then of the Preposition adapts itself to the use of the Case. The primary and natural meaning of *ὑπὸ* is *under*. The Accusative is used after words signifying *motion*; hence *ὑπὸ Ἰλίου*

GENITIVE.

Ἄντι, *For*.

For: χάρις ἀντὶ χάριτος, Eurip. *Favor for favor.*

Instead of: εἰρήνη ἀντὶ πολέμου, Dem. *Peace instead of war.*

Ἀπὸ, *From*.

From: ἀπῆκε ἐωϋτὸν ἀπὸ τοῦ πύργου, Her. *He threw himself from the tower.*

After: ἀπὸ τοῦ ὕπνου, Thuc. *After sleep.*

ἦλθε, Hom. *He came under the walls of Troy.* The Genitive implies *influence* or *origin*; thus ὑπὸ καύματος, Hes. *Under the influence of heat.* The Dative expresses the *instrument* or *manner*; hence χερσὶν ὑφ' ἡμετέρησιν ἀλοῦσα, Hom. *Taken under, or by, our hands.* Before the Genitive and the Dative it confines itself to a state of *rest*. Thus simple and uniform are the uses, to which it is applied; yet Grammarians have not scrupled to give it the most discordant significations of *under* and *upon*, *to* and *from*, *for* and *against*, *before* and *behind*.

Μετὰ signifies *with*. Prefixed to the Genitive and Dative it is confined to that meaning. When with an accusative it implies *motion*, it is succession of place or time, in close affinity or conjunction *with* its object; thus μετ' ἰχνία βαῖνε, Hom. *He went close with her steps*, i. e. after her steps.

Ἐπὶ, *upon*, with a Genitive, signifies *situation upon*; with a Dative, *close upon*; with an Accusative, *motion tending upon*; &c.

In the Table and Synopsis of the Prepositions, the learner will easily and profitably trace the analogy of the different significations to the primitive meaning of each. The significations here given are few: but it is hoped that they will solve the greatest number of the instances of that important part of Greek construction.

'Εξ or ἐκ, Out of.

Out of: Αἶας ἐκ Σαλαμῖνος ἄγεν νῆας, Hom. *Ajax brought ships out of Salamis.*

From: ἐκ θαλάσσης ἐς θάλασσαν, Her. *From sea to sea.*

After: ἐκ τῆς ναυμαχίας, Her. *After the naval fight.*

Πρὸ, Before.

Before: πρὸ θυρῶν φαίνεθ' ἡμῖν, Aristoph. *He appeared to us before the door.*

For: πρὸ πατρίδος ἀποθνήσκειν, Her. *to die for our country.*

DATIVE.

'Εν, In.

In: ἐν τῷ θεῷ τὸ τέλος ἐστὶ, Dem. *The end is in God.*

Σὺν, With.

With: σὺν θεῷ, Her. *With God.*

ACCUSATIVE.

Εἰς, or ἐς, Into.

Into: εἰς ἄστυ καταβαίνειν, Isoc. *To descend into a city.*

GENITIVE and ACCUSATIVE.

Διὰ, Thro'.

Thro': G. διὰ χειμῶνος, Xen. *Thro' the winter.*

A. διὰ πόντον, Pind. *Thro' the sea.*

After: G. διὰ μακροῦ χρόνου, Æschyl. *After a long time.*

On account of: A. διὰ σέ, Soph. *On account of you.*

² As a Greek word cannot properly end in a Mute, it is probable that ἐξ was the original word, which lost s before a Consonant, and was softened into ἐκ. So *ex* and *e* in Latin.

Κατὰ, According to.

Under: G. δύναι κατὰ τῆς γῆς, Plato, *To go under the earth.*

Thro': G. κατὰ στρατοῦ, Her. *Thro' the army.*

Against: G. κατὰ τῆς πόλεως, Æsch. *Against the city.*

According to: A. κατὰ λόγον ζῆν, Arist. *To live according to reason.*

In: A. ἐξέσθην κατὰ κλισμούς, Hom. *They sat in seats.*

Ὑπὲρ, Over.

Above: G. ὑπὲρ γῆς ἐστί; Eurip. *Is he above ground?*

For: G. θνήσκω ὑπὲρ σέθεν, Eurip. *I die for you.*

Over: A. ὑπὲρ τὸν δόμον, Her. *Over the house.*

Beyond: A. δύναμις ὑπὲρ ἄνθρωπον, Her. *A power beyond that of man.*

DATIVE and ACCUSATIVE.

Ἀνὰ, Thro'.

Upon: D. εὔδει ἀνὰ σκάπτῳ Διὸς αἰετὸς, Pind. *The eagle sleeps upon the sceptre of Jove.*¹

Thro': A. ἀνὰ ὄρη, Xen. *Thro' mountains.*²

GENITIVE, DATIVE, and ACCUSATIVE.

Ἀμφὶ, About.

On account of: G. πίδακος ἄμφι μάχεσθον, Hom. *They fought on account of a spring.*

About: G. ἀμφὶ πόλις οἰκοῦσι, Her. *They dwell about the city.*

¹ A Dative after ἀνὰ is used by the Poets. The construction may be, ἀνὰ ἐν σκάπτῳ, *up on the sceptre.*

² Ἀνὰ signifies motion *upward*, κατὰ motion *downward*. So their corresponding Adverbs ἄνω and κάτω signify *upwards* and *downwards*.

Ἀνὰ is sometimes used adverbially in a *distributive* sense. Thus ὕδατος ἀνὰ εἴκοσι μέτρα, Hom. *Twenty measures of water to one (of wine).* In this sense ἀνὰ is used in medical prescriptions.

Concerning: G. φάμεν ἀμφὶ δαιμόνων καλὰ, Pind. *To speak well concerning the gods.*

About: D. ἀμφὶ σώματι, Æschyl. *About the body.*

On account of: D. ἀμφὶ γυναικὶ πάσχειν, Hom. *To suffer on account of a woman.*

About: A. ἀμφὶ Τροίαν, Soph. *About Troy.*

Ἐπὶ, Upon.

Upon: G. ἐπὶ θρόνου ἐκαθέζετο, Xen. *He was sitting upon a throne.*

On account of: D. οὐκ ἔστι σοφοῦ ἐπὶ τοῖς προγόνοις μέγα φρονῆσαι, Isoc. *It is not the part of a wise man to think highly of himself on account of his ancestors.*

Upon: D. ἐφ' ἵππῳ, Xen. *Upon a horse.*

Near: D. ἐπὶ στόματι τοῦ ποταμοῦ, Thuc. *Near the mouth of the river.*

To: A. ἔρχεσθ' ἐπὶ δεῖπνον, Hom. *Go to dinner.*

On: A. ἐπὶ γαίαν, Hesiod, *On earth.*

Μετὰ, With.

With: G. μετὰ τέχνης, Isoc. *With art.*

Among: D. αὐτὸς μετὰ πρώτοις πονεῖτο, Hom. *He labored among the foremost.¹*

To: A. Ζεὺς ἔβη μετὰ δαῖτα, Hom. *Jupiter went to a feast.*

After: A. οἱ νόμοι μετὰ τὸν Θεὸν σώζουσι τὴν πόλιν, Dem. *The laws, after God, preserve the state.*

Παρὰ, Near.

From: G. οὐ παρὰ φιλαργύρου χάριν δεῖ ἐπιζητεῖν, Plut. *We must not seek a favor from a miser.*

At: D. παρ' ὄχθαις, Anacr. *At the banks.*

Near: A. βῆ παρὰ θῖνα θαλάσσης, Hom. *He went near the sea shore.*

¹ It is found with a Dative in poetry only.

To: A. παρὰ σὲ ἔρχομαι, Xen. *I come to you.*

Above: A. παρὰ τὰ ἄλλα ζῶα, Xen. *Above the other animals.*

Against: A. παρὰ φύσιν, Eurip. *Against nature.*

Περὶ, About.

About: G. τί περὶ ψυχῆς ἐλέγομεν; Plato, *What did we say about the soul?*

For: G. ἀμύνεσθαι περὶ πάτρης, Hom. *To fight for our country.*

About: D. θώρακα περὶ τοῖς στέρνοις, Xen. *A breast-plate.*

About: A. φυλακὴ περὶ τὸ σῶμα, Xen. *A guard about the body.*

Πρὸς, Towards.

By: G. πρὸς τῶν θεῶν, Xen. *By the Gods.*

For: G. πρὸς σοῦ, οὐδ' ἐμοῦ φράσω, Soph. *I will speak for you, not for myself.*

From: G. χρηστοῦ πρὸς ἀνδρὸς μηδὲν ὑπνόβει κακὸν, Epict. *From a good man expect nothing bad.*

Towards: D. πρὸς τῷ τέλει τοῦ βίου, Æsch. *Towards the end of life.*

To: A. ἃ δ' ἂν μάθῃ παῖς, ταῦτα σώσασθαι φιλεῖ πρὸς γῆρας, Eurip. *What we learn in youth, we commonly preserve to old age.*

Against: A. πρὸς κέντρα μὴ λάκτιζε, Eurip. *Do not kick against the pricks.*

ὑπὸ, Under.

Under: G. ὑπὸ νόσου ἀποθανεῖν, Her. *To die under a disease.*

By: G. ὑπὸ χρήστων ἄγομαι, Aristoph. *I am harassed by my creditors.*

Under: D. ὑφ' ἡλίου, Eurip. *Under the sun.*

Under: A. ἀπαγαγὼν ὑπὸ φοίνικας, Xen. *Leading under palm-trees.*

METRICAL SYNOPSIS of PREPOSITIONS.

ἈΜΦ Ἑλένης, Helenam propter ; τῆς ἀμφὶ πόλης,
 Circa urbem ; ἀμφὶ σέθεν, de te ; τῇδ' ἀμφὶ θυγατρὶ,
 Ob natam ; ἀμφ' ὤμοις, humeros circùm ; ἀμφὶ ῥέεθρα,
 Juxta undam. **ἈΝ** σκήπτρῳ, sceptro super ; ἦλθ' ἀν' ὄμιλον,
 Per turbam. **ἈΝΤΙ** τέκνων, pro natis. **Βῆ** δ' **ΑΠΟ** Τροίης,
 A Trojâ ; γλώσσης ἀπο, linguâ ; δεῖπνον ἀφ' ὕπνου,
 Post somnum : πόντου ἀπο, a ponto procul. **Ἐγχο**
Ἦλθε ΔΙΑ κραδίνης, per cor ; διὰ δῶμα, per ædes ;
 Οὐ διὰ τοῦτον, ob hunc. **Ἐτράπην** **ΕΚ** δεῖπνου ὕπνουδε,
 Post cœnam ; ἐκ νεφέλων, ex nubibus ; ἐξ ἐμοῦ, a me.
Εἰ Σ γῆν, in terram. **ΕΝ** νηϊ, in navī. **ΕΠΙ** ῥάβδου,
 In baculo ; κέρδει ἐπι, propter ; κεῖμ' ἐπὶ γαίῃ,
 In terrâ ; ποταμῷ ἐπι, juxta ; βάσκ' ἐπὶ νῆας,
 Ad naves ; ἐπὶ νῶτα, super dorsum. **ΚΑΤΑ** γαίας,
 Sub terrâ ; κατ' ἐμοῦ, contra me ; ῥεῖ κατὰ πέτρης
Ἦδωρ, per saxum ; καθ' Ὁμηρον ἔειπε, secundum ;
 Δῶμα κατ', in tecto. **ΜΕΤΑ** σοῦ, tecum ; μετὰ τούτοις,
 Inter eos ; μετὰ δαῖτ', ad cœnam ; σὸν μετὰ πότμον,
 Post fatum. **ΠΑΡΑ** πατρὸς ἔβην, a patre ; παρ' αὐτῷ
 Κῦδος, apud ; παρὰ ναῦς, ad naves ; ἦν παρὰ δόξαν,
 Contra ; παρ' δύναμιν, supra vires ; παρὰ κῦμα,
 Juxta undam. **ΠΕΡΙ** σοῦ, de te ; περὶ πατρίδος αἵης,
 Pro patriâ ; περὶ χειρὶ, manum circùm ; περὶ ἄστρῳ,
 Circa urbem. **ΠΡΟ** τέκνων, pro natis ; ἦν πρὸ δόμοιο,
 Ante ædes. **ΠΡΟ** Σ γῆς, a terrâ ; πρὸς Διὸς ὦμῳ,
 Per Jovem ; ἔην πρὸς σοῦ, pro te ; πρὸς κύμασι, juxta ;
 Πρὸς λέχος, ad lectum ; πρὸς δυσμενέας μαχέσασθαι,
 Contra hostes. **ΣΤ'Ν** νῶ, cum mente. **Ἐθνησχ'** **ῬΠΕ'Ρ** ἡμῶν,
 Pro nobis ; κεφαλῆς ὕπερ ἴξεν, supra ; ὑπὲρ ὦμον
Ἦλθε, super ; φεύγεσκεν ὑπεῖρ ἅλα, trans mare fugit.
Ἦν **ῬΠΟ** γῆς, ὑπὸ γῆ, sub terrâ ; σῶν ὑπὸ τέκνων
Ὀλλύμεθ', a natis ; ἦλθον δ' ὑπὸ κῦμα, sub undas.

CONJUNCTIONS and ADVERBIAL CONJUNCTIONS, which govern the

INDICATIVE.

Αἶθε, εἶθε,¹ *I wish, before the
Past Tenses.*

Αὐτίκα, *as soon as.*

Ἄχρι & μέχρι, *as far as.*

Ἐπεὶ,

Ἐπεὶπερ,

Ἐπεὶτοι,

} *after.*

Ἴνα, *where.*

Ἴνα, *that, Imp. Fut. Aor.*

Καίπερ, *although.*

Μέσφα, *until.*

Μὴ, *lest, Past.*

Ὅπου, *when.*

Ὅφρα, *whilst, Past.*

OPTATIVE.

Αἶθε, εἶθε, *I wish, Pr. and
Fut.*

Interrogative Particles, with ἄν.

Ἴνα,

Ὅφρα,

} *that, Past.*

Πῶς ἄν, *how.*

SUBJUNCTIVE.

Ἄν, ἐάν, ἥν, *if.*

Εἴπερ, *although.*

Ἐπὶ ἄν, ἐπειδὴ ἄν, *since.*

Ἔως ἄν, *until.*

Ἴνα,

Ὅφρα, } *that, Pr. and Fut.*

Κἄν, *altho'.*

Ὅπως ἄν, *that.*

Ὅταν, *when.*

Ὅφρα, *whilst, Pr.*

Πρὶν ἄν, *before.*

Ὡς ἄν, *that.*

INFINITIVE and OPTATIVE.

Ὅτι, *that.*

Ὅπως, *how, that.*

¹ Αἶθε, εἶθε, and other Particles, are sometimes joined with the Imperfect and 2d Aorist of ὀφείλω, as αἶθ' ὄφελος ἄγονός τ' εἶμεναι, Hom.

INDICATIVE, OPTATIVE, and SUBJUNCTIVE.

ἄχρι, μέχρι, *until.*Εἰ,¹ *if.*Μὴ, *forbidding.*²Μήπως, *lest.*

Ὅποτε,

Ὅποταν,

Ὅτε,

} *when.*

INDICATIVE, OPTATIVE, SUBJUNCTIVE, and

INFINITIVE.

Ἄν, κε,³ *Potential.*Ἔως, *as long as.*Μήποτε, *lest.*Πρὶν, *before.*Ὡς, *that.*

¹ Εἰ is used by the Dramatic Poets with the Indicative and Optative only ; by Homer with the Subjunctive also, joined to ἄν or κε.

When εἰ is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ἄν, as εἰ μὴ τότε ἐπόνουν, νῦν ἄν οὐκ εὐφραινόμην, Aristoph.

² Μὴ, *forbidding*, with the *Present*, governs the Imperative, with the *Future* the Indicative, with the *Aorist*, when it refers to the Past, the Optative, when it refers to the Future, the Subjunctive.

³ These Particles, ἄν used in prose, and κε and κεν in verse, give a *Potential* sense to the Verb. Thus in the Imp. εἶχον signifies *I had*, εἶχον ἄν, *I would have had*. In the 2d Aor. εἶπον means *I said*, εἶπον ἄν, *I would have said*.

The Present Optative with ἄν is often used by tragic Writers in the sense of a Future Indic. ; thus μένοιμ' ἄν, Soph. *I will stay*.

Ἄν frequently signifies *soever*, as ἅπανθ' ὅσ' ἄν λέγω, Aristoph. *Whatsoever words I may speak*: ὅτι κεν καταλεύσω, Hom. *Whatever I may nod*.

Ἄν in this case follows the Noun or Particle, and precedes the Verb.

Ἄν is sometimes understood, as ἦλθον ἐγὼ, Theocr. i. e. ἄν, *I would have come*. So in Latin *erat* for *esset*, &c.

INDICATIVE, OPTATIVE, and INFINITIVE.

Ἐπεὶ ἤ,
Ἐπειδὴ,

} since.

Ὡστε, so that.¹

OPTATIVE and SUBJUNCTIVE.

Ἐπεὶ ἂν, after.

Μὴ, lest.

CONJUNCTIONS *Postpositive* are γὰρ, μὲν, δὲ, τε, τοίνυν.
These are *Prepositive* and *Postpositive*, ἂν, ἄρα, δὴ, ἵνα.
The rest are *Prepositive*.

These are called *Expletive*, which are not easily translated into other languages, but have a peculiar expression, the loss of which would be discovered by a critical judge of the niceties of Greek composition: ἄρ, ἄρα, αὖ, γε, δὴ, δῆτα, θήν, κε, κεν, μὴν, νυ, περ, που, πω, ῥα, and some others used by the Poets.

CORRESPONDING PARTICLES.

Ἐπειδὴν, when,—τηνικαῦτα,
then.

Ἡ, as far,—ταύτῃ, so far.

Ἡμαι, when,—τότε, then.

Ἡμὲν, when,—ἡδὲ, then.

Ἡμος, when,—τῆμος, then.

Ἡνίκα, when,—τηνίκα, then.

Ἰσον, just,—καὶ, as.

Καθάπερ, as,—οὕτω, so.

Μὲν, indeed,—δὲ, but.

Μὲν, both,—δὲ, and.

Ὅμοιον, like,—ὥστε, as.

Ὅμοίως, like,—ὥσπερ, as.

Ὅπου, where,—ἐκεῖ, there.

Ὅσσοκι, as often,—τόσσοκι, so
often.

Οὔ, where,—ἐκεῖ, there.

Πάρως, before,—πρὶν, that.

Πρὶν, before,—ἢ, that.

Πρὶν, before,—πρὶν, that.

¹ These have ἂν, expressed or understood, with the Optative: ὥστε is also found with the Imperative.

Πρότερον, *before*,—πρὶν, *that*.

Τότε, *then*,—ὅτε, *when*.

Τότε, *then*,—ὅταν, *when*.

Τότε, *then*,—ἐπειδὴν, *when*.

Τότε, *then*,—ἡνίκα, *when*.

Ὡς, *as*,—οὕτω, *so*.

Ὡς, *as*,—ὡσαύτως, *thus*.

Ὡσεὶ, *as*,—οὕτω, *so*.

Ὅπου, *where*,—ἐνταῦθα, *there*.

Ὅπου, *where*,—ἐνθα, *there*.

Οὕτως, *so*,—ὡς, *as*.

Ὡσπερ, *as*,—οὕτω, *so*.

Ὡσπερ, *as*,—καὶ, *so*.

Ὡσπερ, *as*,—ὡσαύτως, *thus*.^{*}

* Some of these may be inverted thus :

ὅτε—τότε ;

ὡς—οὕτως ; &c.

One of the Corresponding Particles is frequently omitted, as οὐδὲν ἐν τῷ βίῳ τάχιστα γηράσκει ὡς ἡ χάρις, Socrates.

PROSODY.¹

POSITION.

A Syllable, in which a short or doubtful Vowel precedes two consonants or a double letter, is long in every situation, as δεινὴ δὲ κλαγγή, αὐτὰρ ἐμὲ Ζεὺς, κατὰ φρένα, πατρὸς, τέκνον, Hom.²

¹ The word PROSODY is here used in its common application to the *quantity*, although προσῳδία signifies the *accent*, of syllables.

Those parts of *Prosody*, which are common to both the Greek and Latin languages, are here in general omitted.

² The exceptions to this rule take place when the latter consonant is a liquid. In *Epic* poetry they occur only in proper names, which cannot be strictly subjected to the rules of any metre, and in those words, which could not be used in any other position, as ἡδὲ βροτοῖσι, μοῖρᾱ κραταιῇ, πτερόεντᾱ προσηύδα, &c.

In *Pastoral*, *Elegiac*, and *Epigrammatic* verse the syllable is more frequently short.

In *Dramatic* poetry the following rules may be observed :

A short vowel before a *soft* or *aspirate* Mute followed by a Liquid, and before a *middle* Mute followed by ρ, remains short. In Tragedy the syllable, if not final, is often long.

A short vowel before a *middle* Mute followed by λ, μ, or ν, lengthens the syllable in all Dramatic poetry.

A short Vowel is sometimes made long before a single

The reason of that difference between Heroic and Dramatic poetry may be this. In the grave, majestic cadence of Heroic Verse Spondees are frequent; but the Iambs and Tribrachs of the language of the Stage require short syllables. Hence the doubtful vowel in *φθάνω*, *φθίνω*, *τίνω*, &c. is long in Homer, and short in Iambic metre. It is remarkable that the short syllable prevails, in proportion as the style approaches to that of conversation. This difference will be traced in the progress from Homer to Aristophanes.

When the syllable is lengthened before two consonants, the vowel in pronunciation assumes one of them, as *δέκ-λαγγή*, *ἐμέσ-Δεὺς*, *κατὰφ-ρένα*, *πατ-ρὸς*, *τέκ-νον*; or, according to some, both, as *πατρ-ὸς*, *τέκν-ον*. When the syllable remains short, the vowel concludes it, as *πατ-ρὸς*, *τέκ-νον*. So in Latin the first syllable in *Atlas* and *cycnus* is sometimes short, because it is pronounced *A-tlas*, *cy-cnus*.

When the vowel is followed by two consonants, the latter of which is not a liquid, or by two liquids, the syllable is long in every species of poetry. Hence if we find *δέ Σκάμανδρον*, *παρὰ σταθμῶ*, we must observe that *Κάμανδρον* was the ancient form, and that some MSS. have *παρ' σταθμῶ*.

In Latin the short final syllable is scarcely ever lengthened before a mute and a liquid. Virgil has indeed *terrasquē tractusque maris*, but this is a Grecism. We sometimes find a short vowel lengthened at the end of a word, if the next word begins with *sc*, *sp*, *sq*, *st*; but it most frequently remains short, particularly if the foot ends with the word. Virgil has lengthened the short syllable in one instance, *date telā*; *scandite muros*; and that at the end of a hemistich, where a pause takes place. He has left the syllable short in *Ponitē*: *spes*. Lucretius, though an imitator of the Greek cadences, never lengthens the syllable, but has it short in several instances: *molliā strata*: *cederē squamigeris*, *liberā sponte*, *pendentibū structas*. Horace uses the same practice: *fornicē stantem*, *præmiā scribæ*, *quid scilicet*, *malā stultitia*,

consonant, particularly before a liquid, as *πολλᾶ λισσομένω*, Hom. *παρὰ ῥηγμῖνι*, Hom.¹

A short Syllable is often made long when the next word begins with a digammated vowel, as *ὄς οἱ*, for *φοι*, Hom. *μέλανός οἶνοιο* for *φοίνοιο*, Hom. *οὐδέ οὐς*, for *φούς*, Hom.²

mihī Stertinius. He has it short even where the foot does not end with the word; *velatumquē stolā, sæpē stylum, fastidirē Strabonem*. It is the same in Ovid: *carminā scripta, curvaminē spinæ, olentiā stagna*, and in many other instances, which, however, are susceptible of different readings. But no editor of Ovid has found in any MS. an instance of a short vowel lengthened. Propertius preserves the short syllable: *brachiā spectavi, nunc ubi Scipiadæ, venundatā Scylla, jam benē spondebant, tu capē spinosī*; and even *consuluitquē striges*. Catullus has a few examples of a lengthened syllable: *nullā spes, modō scurra, nefariā scripta*. Tibullus has *pro segetē spicas*. It must be observed, that the practice of placing a short vowel in that position is not common in the best Latin poets, and should therefore be avoided.

¹ It is generally long before ρ, which with its aspirate appears to have been doubled in pronunciation, as *παρὰ ῥηγμῖνι*. This licence is not confined to a liquid; *ἐπειδὴ, ὄφιν, &c.* Hom. Thus in Ennius, *Omnis cura viris, uter essēt induperator*. In Lucilius, *Intereunt, labuntur, euntūr omnia versum*.

But the short vowel, on which that licence more particularly takes place, is in the cesura, on which the ictus, or the force of the rhythmus, called the arsis, falls; as *τὲ κομίσαι, δὲ μάστιγι, δὲ νέφος*. Thus in Virgil, *Liminaquē, laurusque, &c.*

² A short vowel is said sometimes to be made long by the force of the accent: thus Homer has made the penultima in *Ἰλίου* long. In other instances, the same cause has shortened a long syllable, as *ἔως ἐγὼ περὶ*, Hom., where the last syllable in *ἔως* seems to be short on account of the elevation of the voice on the first, although that elevation does not naturally lengthen the syllable.

When three short Syllables come together, it is necessary, for the sake of the measure in Heroic verse, that one should be made long, as *ᾠθάνατος*, *ᾠθέατος*, *Πριάμίδης*.¹

ONE VOWEL BEFORE ANOTHER.

A Vowel before another does not suffer elision, as in Latin, at the end of a word, unless an Apostrophe is substituted.²

A long Vowel, or a Diphthong, is generally shortened at the end, and sometimes at the beginning, of a word, before a vowel, as *οἶκῳ ἐν*, Hom.³ *ποιεῖ*, Soph. *ἦ ζῶοι εἰμὲς*, Theocr.⁴

CONTRACTION.

A *contracted* Syllable is always long, as *ὄφιος*, *ὄφιος*; *ἱερὸς*, *ἱρός*.

Two successive Vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus *θεὸς* be-

¹ This takes place, in the arsis, even where the three syllables are in different words, as *διὰ μὲν*, Hom. *δρῦος ἔλυμα*, Hes.

² The elision of Diphthongs takes place in verbs only: instances of this are to be found only in the Fragments of the new Comedy.

³ A long vowel, or a diphthong, may be considered as consisting of two short vowels. If the latter is supposed to suffer elision, the former will of course remain short, as *οἶκο' ἐν*.

⁴ Thus in Latin, *Nam s' abest*, Lucr. *Valē inquit, an quā amat*, *Hylā omne*, *Insulā Ionio*, *Peliō Ossam*, *Iliō alto*, *aut Athō aut Rhodopen*, *servant tē amice*, Virg. *Si mē amas*, Hor.

The Greek Dramatic writers never admit in Iambic and Trochaic metres the *hiatus*, occasioned by a vowel or diphthong at the end of one word, and at the beginning of the next.

comes a monosyllable, χρυσέω a dissyllable, and in η λάθετ', ἡ οὐκ ἐνόησεν, Hom. ἡ οὐκ are pronounced as one syllable.

COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as ἄτιμος from τιμή, φύγῃ from ἐφύγον.

A, privative, is short, as ἄτιμος.

Ἄρι, ἐρι, βρι, δυς, ζα, are short, as ζᾱθεος.

Penultima of Nouns and Adjectives increasing in the Genitive.

A is short, as σώματ^{ος}. Except in Nouns in αν, ᾱνος, as τιτάν, τιτᾱνος.

The Doric Genitive, as Ἀτρείδᾱο, μουσᾱων for μουσᾱων.

Κέρας, κέρατ^{ος}; ¹ κρᾱς, κρᾱτ^{ος}; ψάρ, ψᾱρ^{ος}; θώραξ, θωράκ^{ος}; ἰέραξ, ἰέρακ^{ος}; κόρδαξ, κόρδακ^{ος}; νέαξ, νέᾱκ^{ος}; ῥὰξ, ῥᾱγ^{ος}; σύρφαξ, σύρφακ^{ος}; Φαίαξ, Φαίακ^{ος}; φέναξ, φένᾱκ^{ος}, are long.

I is short, as ἔρις, ἔριδ^{ος}. Except in

Words of two terminations, as δελφίν, δελφίς, δελφῖνος.

Monosyllables, as θίς, θιν^{ος}; but Δίς, Διδ^{ος}; θρίξ, τριχ^{ος}; στιξ, στιχ^{ος}; τίς, τιν^{ος}, are short.

¹ Thus in Orpheus, Euripides, Anacreon and Oppian. Homer makes it short. This difference exists in many other words. The penult. of Comparatives in ων is long in the Attic, short in the Ionic and Doric dialects. Homer makes α in καλ^{ος} long; the Attic and Doric poets short; Callimachus and Theocritus have made it long and short in the same line. Thus Homer has Ἄρες, Ἄρες. But the syllable is lengthened by the Arsis.

Nouns making *ιδος*, as *ὄρνις*, *ὄρνιθος*; and those making *ιδος*, if their penult. is long, as *κνημὶς*, *κνημῖδος*.

Nouns in *ιξ*, *ιγος* or *ικος*, as *μάστιξ*, *μάστιγος*; *φοῖνιξ*, *φοῖνικος*.

Monosyllables in *ιψ*, *ιπος*, as *θρίψ*, *θρίπος*.

Υ is short, as *πῦρ*, *πῦρός*. Except in

Words of two terminations, as *φόρκυν* and *φόρκυς*, with *κήρυξ*, *κήρυκος*.

Γρὺψ, *γρυπὸς*; *γὺψ*, *γυπὸς*; *βέβρυξ*, *βέβρυκος*; are common.¹

Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense, from which they are formed; as from *κρίνω* are formed *ἐκρίνον*, *κρίνομαι*, *ἐκρίνόμην*; from *κρίνω* are formed *κέκρικα*, *κέκριμαι*, *ἐκρίθην*.²

The *Perfect* follows the quantity of the First Future, as *κτίζω*, *κτίσω*, *ἐκτίκα*; *φύω*, *φύσω*, *πέφυκα*.

¹ The doubtful Vowels before *σι* are long in the Dative Plural, when the Dative Singular is long by position, as *ἐλμῖσι*, *τύψᾱσι*.

No rules are given for the quantity of the penultima and antepenultima of general words, as that can be learnt by use alone.

² Verbs of the Fourth Conjugation, particularly those in *νω* and *ρω*, have the doubtful vowel before the liquid generally long in the Presents and Imperfects, and in the First Aorists Active and Middle; and short in the Futures and Second Aorists. Thus often in Latin in the same verb the tenses formed from the Present are short, while those formed from the Perfect are long, as *mōveo*, *mōvebam*, *mōvebo*: *mōvi*, *mōveram*, *mōvero*.

If the First Future is long by position only, the penultima of the Perfect is short, as γράψω, γέγραφα; κρύψω, κέκρυφα.

In the Attic reduplication the Penultima is short, as ὀρύττω, ὠρυχα, ὀρώρευχα.

The *Perfect Middle* follows the quantity of the Second Aorist, as ἔτυπον, τέτυπα; except βέβριθα, ἔρριγα, κέκραγα, κέκριγα, μέμυκα, πέπραγα, πέφρικα, τέτριγα, &c.

The doubtful Vowels before σι are long, as τετύφασι, δεικνῦσι.

In the *First Aorist* Participle, ασα is long.

In the *Imperative* of Verbs in μι, υ is short in polysyllables, as κέκλυθι, but long in dissyllables, as κλυθι.

In the *First Future* α, ι, and υ, followed by σω, are short, as θαυμάζω, θαυμαῶσω; νομίζω, νομῖσω; κλύζω, κλυῶσω.

But ασω is long from Verbs in αω preceded by a Vowel, or in ραω, as θεάω, θεᾶσω; δρᾶω, δρᾶσω. Ισω and υσω are long from Verbs in ω pure, as τίω, τῖσω; ἰσχύω, ἰσχυῶσω.

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a Word.

A, I, Υ final are short. Except

A long.

Nouns in δα, θα, ρα, εα, ια,¹ and polysyllables in αια, as κεραία; with εὐλάκα, λάθρα and πέρα.

¹ Δῖα, ἴα, μῖα, πότνια are short.

² Αγκυρα, ἄκανθα, γέφυρα, Κέρκυρα, ὄλυρα, σκολόπεινδρα, σφῦρα, τά-

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία, ἡμετέρα*.

Nouns in *εια* from *ευω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευσ*, generally in the Attic Dialect.

Vocatives from Proper Names in *ας*, as *Αἰνεία, Πάλλα*.¹

The Doric *α*,² as *ἅ παγὰ* for *ἡ πηγὴ*, *βορέα* for *βορέου*.

I long.

The names of letters, as *ξι*; with *κρῖ*.

The Paragoge in Pronouns and Adverbs, as *οὔτοσὶ, νυνί* : except the Dative Plural, as *σοῖσι*.

The Attic *ι* for *α, ε, or ο*, as *ταυτὶ* for *ταῦτα*, *ὅδῃ* for *ὅδε*, *τουτὶ*, for *τοῦτο*.

Υ long.

The Imperfect and Second Aorist of Verbs in *υμι*, as *ἔφυ*.

The names of letters, as *μῦ*; with *γρύ* : *Ϝ* is common.

ναγρα; compounds of *μετρῶ*, as *γεωμέτρα*; *ρα* preceded by a diphthong, as *πεῖρα*, except *αῦρα, λαύρα, πλεύρα, σαύρα*; are short.

¹ So in Latin. *Care nepos, Pallā*, Ovid.

² The Æolic *α* is short, as *νύμφᾱ φίλη*, Hom. Hence the Latin Nom. in *a* is short.

AN, IN, TN final are short. Except

Av long: Words circumflexed, as *παῖν*.

Oxytons Masculine, as *Τιτάν*.

These Adverbs, *ἄγαν, εὖαν, λίαν, πέραν*.

The Accusative of the First Declension, whose Nominative is long, as *Αἰνείαν, φιλίαν*.

Iv long: Words of two terminations, as *δελφῖν* and *δελφίς*.

Ἡμῖν and *ὕμῖν*, when circumflexed; *τῖν*, Dor. for *σοῖ*; *κόνιν*. *Πρὶν* is sometimes long in Homer.

Nouns in *ιν, ινος*, as *ῥηγμῖν*.

Tv long: Words of two terminations, as *φόρκυν* and *φόρκυς*.

Accusatives from *υς* long, as *ὄφρῦν*; with *νῦν*.¹

The Imperfect and Second Aorist of Verbs in *υμι*, as *ἐδείκνυν, ἔφυν*.

AP, TP final are short. Except

Ar long: *Γὰρ* and *αὐτὰρ* are sometimes long in Homer.

Tr long: *Πῦρ*.

ΑΣ, ΙΣ, ΤΣ final are short. Except

As long: Nominatives of Participles, as *τύψας*.

All Cases of the First Declension, as *ταμίας, φιλίας, μούσας*.²

Plural Accusatives in *ας* from the long *α* in the Accusative Singular of Nouns in *ευσ*.

¹ When *νυν* is an Enclitic, as *τοί νυν*, it is short.

² The Doric Accusative is short, as *νῦμφας*.

Nouns in *ας*, *αντος*, as *Αἶας*; with *τάλας*.

Ις long: Words of two terminations, as *δελφίς* and *δελφίν*.

Nouns in *ις* increasing long, as *κνημίς*, *ὄρνις*; *κίς*, *κίός*.

Υς long: Words of two terminations, as *φόρκυν* and *φόρκυς*.

Monosyllables, as *μῦς*; with *κῶμυς*.

Oxytons making the Genitive in *ος* pure, as *πληθύς*:¹ *ιχθύς* is common.

In Verbs in *υμι*, as *ἐδείκνυς*, &c.

FEET.

Each of the following Divisions consists of feet equal in time, as one long is equivalent to two short syllables. The two first contain the simple, the three last the compounded, feet.

	I.		II.
Iamb,	˘ -	Spondee,	- -
Trochee,	- ˘	Dactyl,	- ˘ ˘
Tribrach,	˘ ˘ ˘	Anapest,	˘ ˘ -
		III.	
	Choriamb,	- ˘ ˘ -	
	Antispastus,	˘ - - ˘	
	Ionic a majore,	- - ˘ ˘	
	Ionic a minore,	˘ ˘ - -	

¹ They are sometimes short: *πληθὺς ἐπερχομένων*, Apoll. Rhod. I. 239.

IV.

Pæon I,	- u u u
Pæon II,	u - u u
Pæon III,	u u - u
Pæon IV,	u u u -

V.

Epitrite I,	u - - -
Epitrite II,	- u - -
Epitrite III,	- - u -
Epitrite IV,	- - - u

METRES.

A Metre, or Syzygy, consists properly of two feet, because in beating time the foot was raised once in two feet. But by Metre is generally understood a Verse, or, except in Dactylic Metre, a system of Verses.

Of Metres there are nine species :

1. Dactylic,	6. Antispastic,
2. Iambic,	7. Ionic a majore,
3. Trochaic,	8. Ionic a minore,
4. Anapestic,	9. Pæonic.
5. Choriambic,	

These Metres take their names from the feet, of which they are principally composed. Besides the Dactylic mea-

¹ To these may be added the following, seldom used :

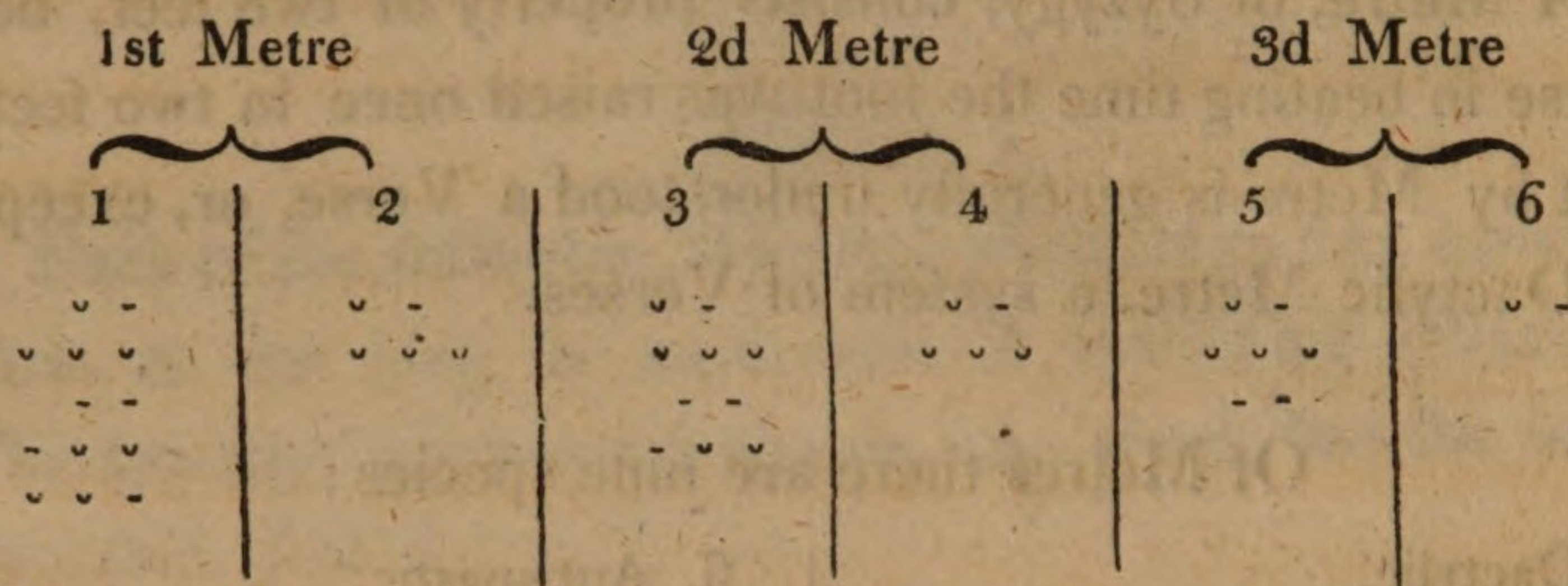
Pyrrhic,	u u	Bacchius,	u - -
Amphibrachys,	u - u	Antibacchius,	- - u
Amphimacer, or Cretic,	- u -	Molossus,	- - -
Proceleusmatic,	u u u u	Dochmius,	u - - u -

sure, consisting of Dactyls and Spondees, with which the learner is supposed to be acquainted, it will be sufficient here to inform him of the structure of Iambic, Trochaic, and Anapestic measures, as used by the Tragic Poets.

IAMBICS.

Of *Iambics* there are three kinds: *Dimeters*, consisting of two measures, or four feet; *Trimeters*, of three measures, or six feet; and *Tetrameters*, of four measures, or eight feet.

The following is a synopsis of the feet strictly allowed in every place of a Trimeter:

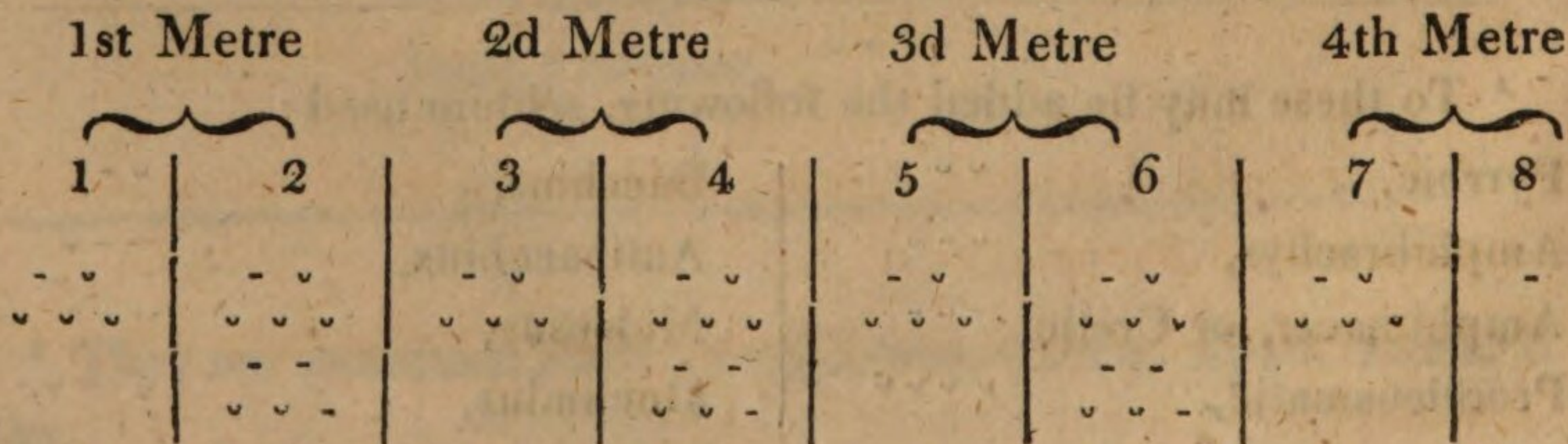


Every foot, except the *last*, admits an Anapest of Proper Names.

TROCHAICS.

Of Trochaics there are two kinds, *Dimeters* and *Tetrameters*.

Synopsis of a Tetrameter Catalectic:



Every foot, except the *fourth* and *seventh*, admits a Dactyl of Proper Names.

In Tragic Trochaic Tetrameters, an Anapest is admitted only in Proper Names.

A Pause takes place at the end of the *fourth* foot, or *second* metre, which properly ends with a word.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if a Cretic, or its equivalent, is removed from the beginning of it.¹

ANAPESTICS

admit Anapests, Dactyls and Spondees, and are commonly *Dimeters* of four, and sometimes *Monometers* of two, feet. Of the former the most strict is the Dimeter Catalectic,² called a *Paræmiac*,³ which closes the system.

Anapestics may contain an indefinite series of Metres. Any number of these constitutes a system, which may be considered as extended without any distinction of verses,

¹ Thus the English Trochaic is more harmoniously resolved into the common measure. The two following lines,

*These delights if thou canst give,
Mirth, with thee I mean to live,*

are generally scanned thus,

- ~ | - ~ | - ~ | -

But their harmony will be improved by the following division of the feet :

- | ~ - | ~ - | ~ -

² If a syllable is wanting, the verse is called *Catalectic* ; a complete verse is called *Acatalectic*.

³ So called from *παροιμία*, because that line was supposed to contain a maxim or a *proverb*.

or, in other words, may be scanned as one verse. It has, generally, for the sake of convenience, been divided into regular Dimeters, which of course can admit no licence in the final syllable, and which must always be followed by a Parœmiac. But as in this mode of division it must often happen that a single Metre remains before the final Parœmiac, that Metre is placed in a separate verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapestics is, that an Anapest must not follow a Dactyl, to prevent the concurrence of too many short syllables; that each Metre must end with a word; and that the third foot of the Parœmiac must be an Anapest.

Anapestic Dimeter Acatalectic.

1st Metre		2d Metre	
1	2	3	4
u u -	u u -	u u -	u u -
- u u	- u u	- u u	- u u
- -	- -	- -	- -

A Parœmiac, or Dimeter Catalectic.

1st Metre		2d Metre	
1	2	3	4
u u -	u u -	u u -	-
- u u	- u u	- u u	-
- -	- -	- -	-

Anapestic Base, or Monometer Acatalectic.

One Metre	
1	2
u u -	u u -
- u u	- u u
- -	- -

ACCENTS.¹

THE *Acute* is used on the last syllable, the penultima, or the antepenultima.

¹ Accents were first marked by Aristophanes, a Grammarian of Byzantium, who lived about 200 years before the Christian æra. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by a tone, or an elevation of the voice. On this syllable the Accent is marked in the Greek language. This elevation does not lengthen the time of that syllable, so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained in some degree the pronunciation of their ancestors. Thus in *τυπτομένην* they lengthen the first and the last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone only is elevated, in the latter the syllable is also lengthened. The same difference will appear in *báron* and *bácon*, in *lével* and *léver*, in *Reáding*, the name of the place, in which these observations are written, and the participle *reáding*.

The Welsh language affords many examples of the difference between Accent and Quantity, as *díolch*, thanks.

It has been thought by many that the French have no Accent: but

The *Grave* is used on the last syllable only ; but when that syllable is the last of a sentence, or followed by an enclitic,¹ the *Acute* is used.

In the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed ; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary : thus the word *cruel*, in expressing sorrow and affection, will on the French stage be pronounced *crúel* : in expressing indignation and horror, *cruél*. But the general rule is, that in words ending in *e* mute the accent is on the penultima ; as *formidáble*, *riváge* : in other words on the last syllable, as *hauteúr*, *vertú*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable ; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *déterminátion*. In poetry the metre will confirm this remark.

That variation existed in the different States of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation, throwing the accent back, saying *ἔγω* for *ἐγὼ*, *θεός* for *θεός*. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their accent : thus in the Voc. *Valeri*, the Accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced : thus *accéptable* is now *accepta-ble* ; *corrúptible*, *córruptible* ; *advertísement*, *advértisement* ; &c. In Welsh the Accent is never thrown farther back than the penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton in imitation of that of France, perhaps in consequence of the close connexion, which formerly subsisted between the two countries.

¹ The *Grave* is said to be the privation of the *Acute*, and to be

The *Circumflex* is used on the last or the penultima.¹

The Acute and the Grave are put on long and short syllables; the *Circumflex* on syllables long by nature,² and never on the penultima, unless the last syllable is short.³

understood on all syllables, on which that is not placed. The Acute with the rising inflection has been, by a musical term, called the *Arsis*, the Grave with the falling inflection, the *Thesis*.

But where it is expressed on the last syllable, the Grave has the force of the Acute, marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the Grave is used to show that the voice, after the elevation, must fall to meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the Acute is preserved at the end of the sentence, where this change is unnecessary; that the interrogative *τίς* always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the Acute.

In French the Grave Accent,—when it is not used for distinction, as *à*, to, from *a*, has, and *où*, where, from *ou*, or,—makes the syllable long and broad, and has the force of the *Circumflex*: the sound is the same in *près* and *prêt*, in *excès* and *forêt*.

¹ The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short, thus *σῶμα* is equivalent to *σόομα*. But this double office of the same letter it is not easy to discriminate in speaking.

² A syllable *long by nature* is that, which contains a long vowel or a diphthong, as *σῶμα*, *σπονδαῖος*. Some syllables with a doubtful vowel are circumflexed, as *μᾶλλον*, *πρᾶγμα*, *πρᾶγος*, *δῖος*, *κῦμα*, &c. but they are contractions.

³ In Diphthongs, the Accents and Breathings are put on the last vowel, as *αὐτοὺς*; except in improper Diphthongs, as *αἶδης* for *ᾷδης*.

No word has more than one Accent, unless an Enclitic follows.

*Enclitics*¹ throw their Accent on the preceding word, as ἄνθρωπός ἐστι, σῶμά ἐστι.²

Ten words are without Accents, called *Atonics*: ὁ, ἡ, οἱ, αἱ, εἰ, εἰς, ἐν, ἐξ, (or ἐκ), οὐ, (οὐκ or οὐχ,) ὥς, *as*.³

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as ὁς, πούς, χεῖρ.⁴

¹ An Enclitic *inclines* on the preceding word, with which it is joined and blended.

² So in Latin, *que, ne, ve*. But the Accent, which in *vírum* is placed on the first syllable, is brought forward to the second in *virúmque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui*; and particularly in *parlé-je*, where the last syllable of *parle* must be accented before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammi, deme*, give me.

³ These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When these Atonics are at the end of the sentence, or following the word, to which they are naturally prefixed, they recover their Accent, as ἔχοντες σπέρμ' ἀνέβαν φλογὸς οὐ, Pind. κακᾶν ἐξ, Theocr. θεὸς ὦς, Hom. When they precede an Enclitic, they are accented, as εἰ με.

⁴ The following appear to be excepted, αἱ, νῦν, οὖν, ὕς, δρῦς, μῦς, γραῦς, ναῦς, οὔς, πᾶς, παῖς, πῦρ; but many of them are probably con-

Monosyllables of the Third Declension accent the last syllable of the Genitives and Datives, but the penultima of other cases, as S. *χειρ*, *χειρὸς*, *χειρὶ*, *χεῖρα*. D. *χεῖρε*, *χειροῖν*. P. *χεῖρες*, *χειρῶν*, *χερσὶ*, *χεῖρας*.¹

Dissyllables, if the first is long and the last short, circumflex the former, as *μοῦσα*;² in other cases, they acute the former, as *μούσης*, *λόγος*, *λόγου*.

Polysyllables, if the last syllable is short, acute the antepenultima, as *ἄνθρωπος*; if long, the penultima, as *ἀνθρώπου*.³

tractions; thus *νῦν* from *νένυ*, *οὔν* from *ἔον*, *πᾶς* from *πάας*, *πάνς* or *πάντς*. Indeed the circumflex always leads to the suspicion of some contraction.

¹ Except Participles, and *τίς interrogative*; with *δίδων*, *δμῶν*, *θώων*, *κράτων*, *λάων*, *παίδων*; *πάντοι*, *πάντων*, *πᾶσι*; *Τρώων*, *φώτων*; *ῥτοιν*, *ῥτων*.

² *Εἶπερ*, *τοίνυν*, *ὥστε*, &c. are considered as two words, the latter of which is an Enclitic; they cannot therefore be circumflexed.

Nouns in *ξ*, increasing long, acute the penult. as *θώραξ*, *κήρυξ*, *φοῖνιξ*; if they increase short, they circumflex it, as *αὔλαξ*, *ὀμῆλιξ*, *πῖδαξ*.

³ From these rules are to be excepted *Oxytons*, such as generally words in *εὐς*, *ης*, *ω*, and *ως*, whose Gen. ends in *ος* pure, as *βασιλεὺς*, *ἀληθής*, &c. Adjectives in *ικος*, *θος*, *λος*, *ρος*, *στος*, as *ἀγαθός*, *καλός*, &c. Participles Perf. 2 Aor. and 2 Fut. Active, and Aorists Passive; Prepositions; and others, which will be learnt by use.

In Latin polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amícus*: if short, upon the antepenultima, as *ánimus*. In Dissyllables the Accent is on the first syllable. Hence may be deduced another proof of the difference

Exceptions with the last syllable short :

1. Participles Perfect Passive, as τετυμμένος.
2. Verbals in εος and εον, as γραπτέος, γραπτέον.
3. The increasing Cases of Oxytons, as λαμπάς, λαμπάδος ; τυπείς, τυπέντος, as the accent of the Nominative is generally preserved in all the cases.
4. Many derivatives, as παιδίον, ἐναντίος.
5. Compounds of βάλλω, πολέω, χέω, if not with a Preposition, as ἐκηβόλος.

6. Compounds of τίκτω, κτείνω, τρέφω with a Noun, if they have an *Active* signification, as πρωτοτόκος, *she who produces her first child* ; ξιφοκτόνος, *he who kills with a sword* ; μητροκτόνος, *a matricide* ; λαοτρόφος, *he who feeds the people*. If they have a *Passive* signification, they follow the general rule, as πρωτότοκος, *the first-born child* ;¹ ξιφόκτονος, *he who is killed with a*

between Accent and Quantity. In Latin, the Accent falls on the first syllable of *ánimus*, and of *tíbi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cármina* ; but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable, which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three, short syllables, the difference of the French and English pronunciation is striking. The former makes Iambs and Anapests, the latter Trochees and Dactyls : the French say *fugís, fugimús* : the English *fúgis, fúgimus*. In many instances both are equally faulty : thus we shorten the long *is* in *fávīs*, the plural of *favus* : they lengthen the short *is* in *ōrīs*, the Genitive of *os*.

¹ So πρωτογόνος and πρωτόγονος, βουνόμος and βούνομος, ναυμάχος and ναύμαχος, &c.

sword; μητρόκτονος, he who is killed by his mother; λαότροφος, he who is fed by the people.'

' The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the language, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given:

ἄγων, leading;	ἀγών, a contest.
ἄληθες, truly;	ἀληθές, true.
ἄλλα, other things;	ἀλλὰ, but.
ἄπλοος, unnavigable;	ἀπλόος, simple.
ἄρα, then;	ἄρα, an interrogation.
βίος, life;	βιὸς, a bow.
δίδομεν, we give;	διδόμεν, to give.
δόκος, opinion;	δοκὸς, a beam.
εἶσι, he goes;	εἰσὶ, they are.
ἐνι, he is in;	ἐνὶ, in.
ἐχθρα, enmity;	ἐχθρά, hostile things.
ζῶον, an animal;	ζωὸν, living.
θέα, a sight;	θεὰ, a goddess.
θέων, running;	θεῶν, of gods.
ἴον, a violet;	ιὸν, going.
κάλως, a cable;	καλῶς, well.
λάος, a stone;	λαὸς, a people.
λεύκη, a poplar;	λευκή, white.
μόνη, alone;	μονή, a mansion.
μύριοι, ten thousand;	μυρίοι, innumerable.
νέος, new;	νεὸς, a field.
νόμος, a law;	νομὸς, a pasture.
ὅμως, yet;	ὁμῶς, together.
πείθω, I advise;	πειθῶ, persuasion.
πόνηρος, laborious;	πονηρὸς, wicked.
τρόχος, a course;	τροχὸς, a wheel.
ὦμος, a shoulder;	ὠμὸς, cruel.

The list might easily be extended, particularly in marking the

Gr. Gr.

Y

7. Compounds of Perfects Middle with Nouns and Adjectives, as ἀστρολόγος, οἰκονόμος, παμφάγος.

8. Many other Compounds retain the Accent, which they had in their simple state, as αὐτόφι, οὐρανόθεν, κατεῖχον, συνῆλθον. So Prepositions, preserving their final vowel in composition, as ἀπόδος, ἐπίσχες.¹

difference between a *proper* and a *common* name, as Ξάνθος, a river; ξανθός, yellow; Ἄργος, a man or a city; ἄργός, white, &c.

In English the same difference may be observed, thus *cónduct*, *próduce*, nouns; *condúct*, *prodúce*, verbs. *Jōb*, the name of a man; *jób*, an undertaking, &c.

¹ These exceptions have given occasion to some persons to inveigh against the use of Accents, as vague and arbitrary; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form τυπτέμεναι, on which the Accent is placed regularly, was shortened into τυπτέμεν and τυπτέναι, which retain the Accent on the same syllable. From τετυφόμεναι was formed τετυφέναι, from τετύφασθαι τετύφθαι, from τυπέμεναι τυπέναι, from τετυφάμενος τετυμμένος.

Verbals in εον were formed from δέον; thus γραπτέον was originally γράπτειν δέον, *necessary to write*, whence probably was derived the Latin *scribendum*. Ναυτίλος may naturally be formed from ναυτίκελος for ναύτη ἵκελος. Παιδίον is abbreviated from παιδάριον, or from παιδίδιον, which is formed from παῖς, as αἰγίδιον is from αἶξ. Thus νεανίσκος and παιδίσκος are probably formed from νεανίᾱ and παιδί, with εἴσκω.

It is natural that the cases of a Noun or Participle, and the persons of a Tense, should retain the Accent through every inflection; thus from λαμπάς, λαμπάδος, &c. from τυπεῖς, τυπέντος, &c. and from τυπῶ, τυποῦμεν, τυποῦμαι, &c. So φιλέον, the neuter of φιλέων; so also παρθένος, from the original word παρθήν.

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in *Μενέλεως* for *Μενέλαος*, *λέξεως* for *λέξεος*; or the Ionic Genitive, as *Πηληϊάδεω*; or the Compounds of *γέλως*, as *φιλόγελως*, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

Αι and *οι* final are considered as short in Accentuation, as *μοῦσαι*, *ἄνθρωποι*.¹ Except Optatives, as *φιλήσαι*,² *τετύφοι*; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in *μι*, as *τετυφέναι*, *τετύφθαι*, *τετυπέναι*; *τυπέσθαι*; *ιστάναι*.³

The Genitive Plural of the First Decl. circumflexes the last Syllable, as *μουσῶν*;⁴ except Adjectives of the 1st

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained: thus *ὀλίγος* is from *λίγος*, of which *λίγα* is still extant; and *αἰπόλος* from *αἰγοπόλος*.

This is a faint outline of the system: but an acute observer of the etymology and origin of the language will easily solve the difficulties of accentuation on similar principles.

¹ The Diphthongs *αι* and *οι* are considered as short, for they were generally pronounced at the end of words like *ι*. Thus *αι* and *οι* are in Russian pronounced *i*. This pronunciation seems in some instances to have affected the quantity, as *ἔκωμαι φίλην*, Hom. *ἦβης τε καὶ γήραος*, Hes. *ὕμιν μὲν θεοὶ δοῖεν*, Hom. &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage, *θεοὶ* may be read as a monosyllable.

² Hence *φιλήσαι*, 1 Aor. Opt. *φιλήσαι*, 1 Aor. Inf. *φίλησαι*, Imper. Middle.

³ *Οἶκοι* cannot be thought an exception, as it is put for *οἴκῳ*, of which it is the ancient form; *οἴκοι* is the Nom. plural.

⁴ Because it is a contraction from the original form *μουσάων*.

Declension, whose Masculine is of the 2d, as ἅγιος, ἁγίων, ἁγία, ἁγίων: with ἑτησίων, χλούνων, and χρήστων.

Oxytons of the 1st and 2d Decl. circumflex the Genitives and Datives, as S. τιμή, τιμῆς, τιμῇ, τιμῇν, τιμή. D. τιμὰ, τιμαῖν. P. τιμαὶ, τιμῶν, τιμαῖς, τιμὰς, τιμαί.¹

Vocatives Singular in εὐ and οἰ are circumflexed, as βασιλεῦ, αἰδοῖ.

Pronouns are *Oxytons*, except οὗτος, ἐκεῖνος, δεῖνα, and those in τερος, as ἡμέτερος.²

The *Imperatives* ἐλθε, εἰπέ, εὐρε, ἰδε and λαβε, are accented on the last, to be distinguished from the 2d A. Ind.

The *Prepositions* placed after their Case throw back their Accent, as Θεοῦ ἀπο. Except ἀνὰ and διὰ, to distinguish them from ἀνα, the Vocative of ἀναξ; and from Δία, the Accusative of Δεὺς or Δίς.

Oxytons undeclined lose their Accents when the final vowel suffers elision, as ἀλλ' ἄγε, παρ' ἐμοῦ. Those that are declined throw an Acute on the penult., as πόλλ' ἐπὶ, δειν' ἔπαθον.

Contractions are circumflexed, if the former syllable to be contracted is acuted, as νόος, νοῦς; φιλέομεν, φιλοῦμεν: otherwise they retain the acute, as φίλεε, φίλει; ἔσταως, ἑστώς.³

¹ Μήτηρ and θυγάτηρ, when not syncopated, accent the penult. in every case, except the Vocative: a case, which from its nature frequently throws back the Accent, as ἄνερ, πάτερ, σῶτερ.

² Before γε they throw back their accent, as ἔγωγε, ἔμοιγε.

³ Except metals, as ἀργύρεος ἀργυροῦς; with ἀδελφίδεος ἀδελφιδουῖς, λίνεος λινουῖς, πορφύρεος πορφυροῦς, φοινίκεος φοινικουῖς.

ENCLITICS.

Pronouns, μου, μευ, μοι, με; σου, σεο, σευ, σοι, τοι, σε; ού, οί, έ, μιν, σφε, σφιν; σφωε, σφισι, σφεας; τις, τι, indefinite, in all cases and dialects, as του, τευ, τω.

Verbs, ειμι and φημι in the Pres. Indic., except the 2d pers. sing.

Adverbs, πη, που, πω, πως, ποθεν, ποτε, except when used interrogatively.

Conjunctions, γε, τε, κε, κεν, θην, νυ, νυν, περ, ρα, τοι, and δε after Accusatives of motion, as οίκόνδε.

Enclitics throw their Accent on the last syllable of the preceding word, if that word is acuted on the antepenult. or circumflexed on the penult., as ἤκουσά τινος, ἤλθέ μοι.

Enclitics lose their Accent after words circumflexed on the last syllable, as ἀγαπᾶς με; and after Oxytons, which then resume the Acute Accent, as ἀνὴρ τις.

They preserve their Accent in the beginning of a clause, and when they are emphatical, or followed by another Enclitic.¹

Enclitic Monosyllables lose their Accent after a word acuted on the penultima, as λόγος μου; but Dissyllables retain it, as λόγος ἐστὶ; else the accent would be on the præantepenultima. So οὖν τινός.

The Pronouns preserve their Accent after Prepositions, and after ἔνεκα or ἤ, as διὰ σέ.

Ἔστι accents its first syllable, if it begins a sentence, is emphatical, or follows ἀλλ', εἰ, καὶ, οὐκ, ὥς, or τοῦτ', as οὐκ ἔστι.

¹ If several Enclitics follow each other, the last only is unaccented, as εἰ τίς τινά φησί μοι.

DIALECTS.

THE Pelasgi, a wandering people, are said to have been the first inhabitants of Greece. Their language was improved by Cadmus, who increased the number of letters and introduced the Phœnician characters. When the descendants of Hellen, who spread their incursions from Thessaly, had made themselves masters of the country, their language, which differed from the Pelasgic chiefly in its inflections, became the common language of Greece, under the name of Hellenic.

It is probable that the only difference, which existed at first, was between the inhabitants of the sea-coast and those of the inland part of the country. The former, inhabiting Attica, and Hellas or Achaia, then called Ionia, spoke what is called the Old Attic and the Ionic, originally the same language.

The people of the interior parts of Greece used a rough and broad language, known by the name of the Old Doric. The Æolians, a branch of the original people, who settled in Bœotia and Peloponnesus, spoke a Dialect very similar to the Doric, although distinguished from it by the generality of Grammarians.

In the progress of commerce and of civilisation, these Dialects were softened and improved. The Doric was mellowed into the beautiful language used by Theocritus. The Ionians made incursions into Asia Minor, and settled

on a part of the coast which received from them the name of Ionia. These, by an intercourse with their Asiatic neighbours, softened their language into that harmonious sweetness and sonorous grandeur, which we admire in Herodotus. The Attic, having passed, like the other Dialects, through many gradations, one of which was marked by the name of the *Middle*, was refined into what was called the *New Attic*, and became so polished and elegant, that it was adopted by men of letters and eloquence in every part of Greece.

Thus the *Attic*, *Ionic*, *Doric* and *Æolic* are the four principal Dialects of ancient Greece; but the separate interests and pursuits of different independent States produced a greater variety; and it is probable that every State had some peculiarities.¹ In one colony of Asia Minor, four different species of the Ionic Dialect were distinguishable.²

¹ The difference was not confined to letters and syllables, it extended to words. Thus, according to Aristotle, a *village* in the Doric Dialect was κώμη, in the Attic, δῆμος. To *do* or *act* in the former was δρᾶν, in the latter, πράττειν.

While the manner of speaking of other Provinces was plain and unpolished, that of Athens was studious of delicacy and fearful of offence. Instead of a flat denial, it used such expressions as καλῶς ἔχει, κάλλιστα, ἐπαινῶ, εὐτυχοίης, εὖ πράττε, ζηλῶ σε, ὄναιο.

² Writers in the *Old Attic*, THUCYDIDES, the TRAGIC POETS, who in the dialogue admitted a few Ionisms and Dorisms, in Anapestics some Doric forms.—*Middle Attic*, ARISTOPHANES, LYSIAS, PLATO.—*New Attic*, ÆSCHINES, DEMOSTHENES, ISOCRATES, MENANDER, XENOPHON.

These Dialects are distinguished from the *Common* language, the κοινὴ διάλεκτος, called also *Hellenism*, consisting of those words and inflections, which were common to every part of Greece.

Another important Dialect of the Greek was the Latin language. Some Arcadians, driven from their country by the incursions of the Hellenes, emigrated into Latium, where they introduced the original Pelasgic language and characters. Hence the similarity of the Latin and the Æolic dialects. The distance, and the separate government of Latium, together with a mixture of the Teutonic and Celtic, produced that variety, which formed at length a distinct language, but never forsook the analogy of its original Æolic form.

Old Doric, EPICARMUS, SOPHRON, and the writers of the original Songs to Bacchus, which were succeeded by the more polished Choruses in Tragedy.—*New Doric*, BION, CALLIMACHUS, MOSCHUS, PINDAR, STESICHORUS, THEOCRITUS.

Ionic, ANACREON, ARRIAN, HERODOTUS, HIPPOCRATES, PYTHAGORAS.

Æolic, ALCÆUS, SAPPHO.

This list is far from complete; but the deficiency will be supplied by the experience of the reader.

It is to be lamented that transcribers often took the liberty of changing the Dialect of an ancient author into common Hellenism. Subsequent Critics have indeed endeavoured to restore the original diction; but in this attempt they could consult only general analogy; they could not succeed in displaying with accuracy all those instances of nice discrimination, which must have thrown a great light on the proper application of the Dialects.

GENERAL PROPERTIES OF THE DIALECTS.

The ATTIC¹

loves contractions, as φιλω̃ for φιλέω, ᾗδειν for εἶδειν.

Its favorite letter is ω, which it uses for ο.

¹ A marked difference exists between the *Old* and the *New* Attic. The former used short and simple forms; the latter softened, and in some cases lengthened the word. The former used the short words δεῖν, ἀλεῖν, θέρεσθαι, νεῖν, κνεῖν: for these the latter substituted δεσμεύειν, ἀλήθειν, δερμαίνεσθαι, νήθειν, κνήθειν. The Old neglected ι, which the New added or subscribed; the former wrote κάω, κλάω, λῶστος, πρῶμος; the latter καίω, κλαίω, λώϊστος, πρῶϊμος.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ; hence it substituted ἄρρην, θάρρος, μυρρίνη, θάλαττα, πράττω, φυλάττω to the ἄρσην, θάρσος, μυρσίνη, θάλασσα, πράσσω, φυλάσσω of the Old Attic.

In the Future of Verbs the Old used the contracted form, ἀλῶ, καλῶ, ὀλῶ, ἀναβιβῶμαι; the New Attic resumed σ, and made them ἀλέσω, καλέσω, ὀλέσω, ἀναβιβάσομαι. After the adoption of this Future, which became the general form in the common Dialect of Greece, the Attics still preserved the other form, which is now distinguished by the name of the Second Future.

It may be questioned whether the κ and χ, the π and φ were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into α, as we find traces in ἔσταα, μέμαα, and in the Aorists ἔσενα, ἔχεα, ἤλενα. It is indeed probable, that in the simplest forms of the language those tenses were similar; variety and precision introduced those changes and additions, which adorned the luxuriant language of ancient Greece. That of modern Greece has returned to the original simplicity; it has only one Past Tense: as γράφω, ἔγραψα; πλέκω, ἔπλεξα; γνωρίζω, ἐγνώρισα; ψάλλω, ἔψαλα.

Even the Accentuation underwent some change. The Old Attic said, ὁμοῖος, τροπαῖον; the New, ὁμοιος, τρόπαιον.

Gr. Gr.

Z

It changes long into short, and short into long syllables as λεῶς for λαός.

In *Nouns*, it changes ο, οι, and ου of the Second Declension into ω; as N. V. λεῶς, G. λεῶ, D. λεῶ, A. λεῶν, &c.¹

It changes εἰς into ης, as ἱππῆς for ἱππεῖς.

It makes the Vocative like the Nominative, as ὦ πάτερ, ὦ φίλος, Soph.

In some Nouns it makes the Accusative in ω, instead of ων, ωα or ωνα, as λαγῶ, Μίνω, Ποσειδῶ for λαγῶν, Μίνωα, Ποσειδῶνα.²

It changes the Gen. εος into εως, as βασιλέως for βασιλέος.³

In *Verbs*, it changes the Augment ε into η, in ἡβουλόμην, ἡδυνάμην, ἡμελλον.

It changes ει into η, as ἦδεν for εἶδεν.

¹ See this exemplified in εὐγεως, p. 25.

² So in Latin, *Aut Atho, aut Rhodopen*, Virg.

³ This Genitive exemplifies the difference of the Dialects. The Common Dialect is βασιλέος, the Attic βασιλέως, the Ionic βασιλῆος, the Doric and Æolic βασιλευς.

It is probable that the Nom. *us* was originally *fs*, which was declined into ε*fos*, ε*fi*, ε*fa*, &c.

The Digamma will explain the principle of many formations. Thus Πηληιάδαο, in the Æolic form, was Πηλεφιάδαο: hence α in the penultima is lengthened; hence too ε is changed into the Ionic η. The Genitive of Nouns in *os* was probably ο*fo*, which was shortened into ο*f*: the Poets changed the Digamma into ι, and made the termination οιο. But the Digamma was by the greater part of Greece changed into υ, in the formation of Cases. Thus the Gen. of σὺ and of ὁ was σέ*fo* and ἔ*fo*, abbreviated into σέ*f* and ἔ*f*, afterwards changed into σεῦ and εὔ, or σοῦ and οὔ, but by the Ionians into σεῖο and εἶο.

It adds a syllable to the Temporal Augment, as *ὄράω*, *ἑώραον* for *ὤραον*; *εἶκω*, *ἔοικα* for *οἶκα*.

It adds *θα* to the Second Person in *σ*, as *ᾔσθα* for *ᾔς*, *οἶδασθα*, by syncope *οἶσθα*, for *οἶδας*.

It changes *λε* and *με* of the Perf. into *ει*, as *εἶληφα* for *λέληφα*, *εἶμαρμαι* for *μέμαρμαι*, *εἶλεγμαι* for *λέλεγμαι*.

It drops the Reduplication in Verbs beginning with two Consonants, as *ἐβλάστηκα* for *βεβλάστηκα*.

It repeats the two first letters of the Present before the Augment of Verbs beginning with *α*, *ε*, *ο*; as *ὀλέω*, *ὠλεκα*, *ὀλώλεκα*.

It forms the 1st Fut. and Perfect of Verbs in *ω*, as from *εω*; thus *θέλω*, *θελήσω*, *τεθέληκα*, as if from *θελέω*.¹

It drops *σ* in the 1st Fut. as *νομιῶ* circumflexed for *νομίσω*, *κορέει* for *κορέσει*.

It changes *ε* in the penultima of the Perf. Act. into *ο*, as *ἔστροφα* from *στρέφω*, *εἵλοχα* for *λέλεχα*.

It forms the Pluperfect Singular in *η*, *ης*, *η*.

It changes *ετωσαν* and *ατωσαν* in the 3d Person Plural Imperative into *οντων* and *αντων*, as *τυπτόντων* for *τυπτέτωσαν*; *τυψάντων* for *τυψάτωσαν*; and *σθωσαν* into *σθων*, as *τυπτέσθων* for *τυπτέσθωσαν*.

It makes the Optative of Contracts in *ην*, as *φιλοίην* for *φιλοῖμι*.²

It changes *μ* before *μαι* in the Perfect Passive of the 4th Conjugation into *σ*, as *πέφασμαι* for *πέφαμμαι*.³

¹ These Verbs have no other form, *βούλομαι*, *ἔρρω*, *θέλω*, *καθεύδω*, *μέλλω*, *μέλει*, *οἶομαι*.

² The third pers. plur. is always regular, *φιλοῖεν*. Verbs in *αω* make *φήν*.

³ In the construction of sentences, it uses a licence, perhaps occasioned by the love of liberty, which characterised the Athenians.

The IONIC

loves a concourse of vowels, as *τύπτεαι* for *τύπτη*, *σεληναίη* for *σελήνη*.

Its favorite letter is *η*, which it uses for *α* and *ε*.

It puts soft for aspirate, and aspirate for soft, Mutes, as *ἐνθαῦτα* for *ἐνταῦθα*, *κιθῶν* for *χιτών*.

It prefixes and inserts *ε*, as *ἐὼν* for *ὦν*, *ποιητέων* for *ποιητῶν*, *δεσπότεας* for *δεσπότας*.

It inserts *ι*, as *ρεία* for *ρέα*; and adds instead of subscribing it, as *Θρήϊκες* for *Θρᾶκες*, *ῥηϊδῖος* for *ῥάδιος*.

In *Nouns* of the First Declension, it changes the Genitive *ου* into *εω*, as *ποιητέω* for *ποιητοῦ*.

It changes the Dative Plural into *ης* and *ησι*, as *δεινῆς κεφαλῆς*, Hes. for *δειναῖς κεφαλαῖς*.

In the Second it adds *ι* to the Dative Plural, as *τοῖσι ἔργοις*, Her. for *τοῖς ἔργοις*, neglecting *ν* before a vowel in prose.¹

In the Third it changes *ε* into *η*, as *βασιλῆος* for *βασιλέος*.

It changes the Accusative of Contracts in *ω* and *ως* into *ουν*, as *αἰδοῦν* for *αἰδόα*.

In *Verbs*, it removes the Augment, as *βῆ* for *ἔβη*.

It prefixes an unusual Reduplication, as *κέκαμον* for *ἔκαμον*, *λελαθέσθω* for *λαθέσθω*.

It terminates the Imperfect and Aorists in *σκον*, as *τύπτεσκον*, *τύψασκον*, for *ἔτυπτον*, *ἔτυψα*.

It adds *σι* to the Third Person Subjunctive, as *τύπτησι* for *τύπτη*.

It changes *ειν*, *εις*, *ει* of the Pluperfect into *εα*, *εας*, *εε*, &c. as *ἔτετύφεα*, *ας*, &c.

¹ The addition of *ι* is frequent in poetry.

It forms the Third Person Plural of the Passive in ἄται and ἄτο, as τυπτέαται for τύπτονται, ἐτιθέατο for ἐτίθεντο, ἔατο for ἔντο.

It resumes in the Perfect the Consonant of the Active, as τετύφαται for τετυμμένοι εἰσί.

It changes σ into the Consonant of the Second Aorist, as πεφράδαται for πεφρασμένοι εἰσί.¹

The DORIC

loves a broad pronunciation ; its favorite letter is α, which it uses for ε, η, ο, ω and ου.

It changes ζ into σδ, as ὅσδω for ὅζω.²

In *Nouns*, in the First Declension, it changes ου of the Genitive into α, as αἶδα for αἶδου.

In the Second Declension it changes ου of the Genitive into ω, as Θεῶ for Θεοῦ ; and ους of the Accusative Plural into ος and ως, as Θεός for Θεούς, ἀνθρώπως for ἀνθρώπους.

In the Third Declension it changes εος of the Genitive into ευς, as χεῖλευς for χεῖλεος.

In *Verbs*, it forms the 2d Person Singular of the Present in ες, as τύπτες, for τύπτεις.

It changes ομεν of the 1st, and ουσι of the 3d Person Plural into ομες and οντι, as λέγομες, λέγοντι,³ for λέγομεν, λέγουσι.

It circumflexes the First Future, as τυψῶ for τύψω, τυψοῦμαι for τύψομαι.

¹ See page 59.

² Z is composed of δς ; the Doric only reverses the order of those letters.

³ See page 42.

It forms the Infinitive in *μεν* and *μεναι*, as *τυπτέμεν* and *τυπτέμεναι* for *τύπτειν*.¹

It forms the Feminine of Participles in *οισα*, *ευσα*, and *ωσα*, as *τύπτοισα*, *τύπτευσα* and *τύπτωσα* for *τύπτουσα*.

It forms the First Aorist Participle in *αις*, *αισα*, *αιν*, as *τύψ-αις*, *αισα*, *αιν* for *τύψ-ας*, *ασα*, *αν*.

In the Passive it forms the 1st Person Dual in *εσθον*, and Plural in *εσθα*, as *τυπτόμ-εσθον*, *εσθα*, for *τυπτόμ-εθον*, *εθα*.²

It changes *ου* of the 2d Person into *ευ* as *τύπτειυ* for *τύπτου*.

In the Middle it forms the 1st Person Sing. of the Future in *ευμαι*, and the 3d Plural in *ευνται*, as *τυψεῦμαι*, *τυψεῦνται*.

THE ÆOLIC

changes the Aspirate into the Soft breathing, as *ἡμέρα* for *ήμέρα*.³

¹ It has been thought that *τυπτέμεναι* was the original form, which was shortened by Syncope into *τυπτέναι*, and by Apocope into *τυπτέμεν*: the next abbreviation was *τύπτειν*, which was contracted into *τύπτειν*. The Doric shortened it still more, into *τύπτειν*.

² Some forms are promiscuously used by more than one dialect. Thus those in *εσθον* and *εσθα* are Attic as well as Doric.

³ On the same principle, the Latin Dialect had originally no aspirate; hence *fama* from *φήμη*, *fuga* from *φύγη*, *cano* from *χαίνω*, *fallo* from *σφάλλω*, *vespa* from *σφήξ*. It used *ædus* for *hædus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried the use of Aspirates to a ridiculous excess, some pronouncing *præchones* for *præcones*, *chenturiones* for *centuriones*, *chommoda* for *commoda*.

It draws back the Accent, as ἔγω for ἐγὼ, φῆμι for φημι, ἄγαθος for ἀγαθός; and circumflexes acuted monosyllables, as Ζεῦς for Ζεύς.

It changes η into ει, as τίθειμι for τίθημι, hence τέθεικα.

It puts θα forθεν, as ὀπισθα for ὀπισθεν.

It resolves Diphthongs, as πάϊς for παῖς.

In *Nouns* of the 1st Declension it changes ου into αο, as αἶδαο for αἶδου.

It changes ων of the Genitive Plural into αων, and ας of the Accusative into αις, as μουσάων, μούσαις for μουσῶν, μούσας.

In the 2d Declension it drops the ι subscript in the Dative, as κόσμω for κόσμῳ.

In the 3d Declension it changes the Accusative of Contracts in ω and ως into ων, as αἰδῶν for αἰδόα; and the Genitive ους into ως.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in σαν, as ἐτύπτοσαν for ἔτυπτον.¹

It changes the Infinitive in αν and ουν into αις and οις, as γέλαϊς for γελαῖν, χρυσοῖς for χρυσοῦν.

It changes ειν of the Infinitive into ην, as τύπτην for τύπτειν.

In the Passive it changes μεθα into μεθε and μεθεν, as τυπτόμεθε and τυπτόμεθεν for τυπτόμεθα.

THE POETS

have several peculiarities of inflection.

They use all Dialects; but not indiscriminately, as will be seen in the perusal of the best models in each

¹ This is chiefly used, in the Alexandrian dialect, by the Septuagint.

species of Poetry. In general they adopt the most ancient forms, as remote from the common Dialect.¹

They lengthen short syllables, by doubling the Consonants, as ἔσσεται for ἔσεται; by changing a short vowel into a diphthong, as εἶν for ἐν, μοῦνος for ὀνός, εἰλήλουθμεν for ἐληλύθαμεν; or by ν final, as ἐστὶν φίλον.

They add syllables, as φῶς for φῶ, ὀράαν for ὀρά, σαωσέμεναι for σώσειν.

They drop short Vowels in pronunciation, to diminish the number of syllables, as δμάω for δαμάω, ἔγεντο for ἐγένετο.

They drop syllables, as ἄλφι for ἄλφιτον, κρῖ for κρίμνον, λίπα for λίπαρον; δύνα for δύνασαι, σάω for ἐσάωσε, &c.

In *Nouns*, they form the gen. and dat. in φι; as κεφαλῇφι from κεφαλῇ, στρατόφι from στρατός, ὄχεσφι from ὄχος, ναῦφι for ναῦσι. So αὐτόφι for αὐταῖς.

In the 2d Declension, they change the Genitive ου into οιο, as πολέμοιο κακοῖο for πολέμου κακοῦ, Hom.² and οιν in the Dual, into οἰῖν, as λόγοιῖν for λόγοιν.

In the 3d Declension, they form the Dative Plural by adding ι or σι to the Nominative Plural, as παῖς, παῖδες, παῖδεςι or παῖδεςσι.

In Neuters, they change α into εσι or εσσι, as βήματα, βημάτεσσι.

They form several Verbs, of a peculiar termination, in θω, κω, ρω, σγω, σθω, σπω, σχω, ξω, ειω, εινω, γιω, οιαω, ουω and ωω, as βεβρώθω, ἴξω, &c. So οἶσω from οἶω, ὄρσω from ὄρω, &c.

They have Particles peculiar to themselves, as ἄμαι, δῆθα, ἔκητι, ἦμος, μέσφα, νέρθε, ὄχα, κε, ῥα, &c.

¹ Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

² The Tragic poets adopt this change in the chorus only.

DIALECTS OF THE PRONOUNS.

Ἐγώ,				
	Ionic.	Doric.	Æolic.	Poetic.
S. N.	_____	ἐγών, ἐγώνη, ἐγώγα, ἐγώνγα	ἔγω, ἔγων, B. ἰώ, ἰωγα	ἔγω
G.	ἐμεῖο, ἐμέο, ἐμέοθεν	ἐμεῦ	B. ἐμοῦς	ἐμέθεν
D.	_____	ἐμὶν	ἐμοι, B. ἐμὺ	_____
D.N.A.	_____	ἄμῃ, ἄμμε	_____	_____
P. N.	ἡμέες	ἄμες, ἄμμες	_____	ἄμμε ἄμμες
G.	ἡμέων	ἁμῶν, ἁμέων	ἄμμων, ἁμμέων	ἡμείων
D.	_____	ἁμὶν, ἁμῖν	ἄμμι, ἄμμιν, ἁμμέσιν	ἡμῖν
A.	ἡμέας	ἁμᾶς, ἁμῃ, ἄμμε	ἄμμας, ἁμμέας	ἡμεῖας

Σὺ,				
S. N.	_____	τὺ, τύνη, τύγα	τούνη	_____
G.	σεῖο, σέο, σέοθεν	τεῦ, τεῦς, τεοῦς	σεῦ, σέθεν	σεῖοθεν
D.	_____	τοῖ, τὶν, τέϊν	τίνη	τεοῖο
A.	_____	τέ, τὺ,	τὶγ, τεῖ	_____

Pl. and Dual like ἐγώ, substituting υ for α and η.

Οὔ,

	Ionic.	Doric.	Æolic.	Poetic.
S. G.	εἶο, ἐεῖο, οἶο, ἐοῖο, ἔο, ἔοθεν	εὔ	ἔθεν, γέθεν	εἶοθεν
D.	_____	_____	_____	εἶοι
A.	_____	_____	μιν, νιν ¹	ἔε, σφὲ
D.N.A.	σφῆε	σφῶε, σφῶ	_____	_____
P. N.	σφῆες	σφῆς	_____	σφείες
G.	σφέων	_____	_____	σφείων
D.	σφιν, σφι	_____	ἄσφι	φιν
A.	σφέας	σφῆ, ψῆ	σφῆς, ἄσφε	σφείας

Dialects of the Verb *Εἶμι*.

INDICATIVE.—Present.

	Sing.	Dual.	Plur.
A. —	ἔη	_____	_____
I. —	ἔεις	_____	_____
D. ἐμμι	ἐντι	_____	_____
Æ. ἤμι	_____	_____	_____
P. —	ἔει, ἐσσι	_____	_____

¹ Μιν and νιν are of all Genders and Numbers.In Celtic, *nyn*, our, your, their, is of all Genders and Numbers.

Imperfect.

Sing.	Dual.	Plur.
A. ἦ, ἦσθα, —	— —	— — —
I. ἔα, ἦα, ἔες, ἔεις, — ἔην, εἶην, ἦες, ἔας, ἔον, ἦον, ἔησθα ἔσκον	— —	ἔατε —
D. — — ἦς	— —	ἦμες — —
Æ. — ἦσθα —	ἔστον	— — —
P. ἦην, — ἔην, ἦεν	ἔτον, ἔστην, ἦστον, ἦστην	ἔμεν — ἔσαν, ἔσσαν, ἔσκον

Pluperfect.

Sing.	Dual.	Plur.
I. — — —	— —	— — ἔατο, εἶατο

Future.

Sing.	Dual.	Plur.
A. — ἔσει	— —	— — —
I. — ἔσεαι, ἔσσεαι	— —	— — —
D. ἐσοῦμαι, ἐσῆ, ἔσευμαι ἐσῆ	ἐσεῖται ἐσσεῖται	— — ἐσοῦνται
P. ἔσσομαι ἔσση	ἔσσεται	— — —

IMPERATIVE.—Present.

Sing.	Dual.	Plur.
A. — — —	— —	— — ἔστων
P. — ἔσσο —	— —	— — ἔόντων

OPTATIVE.—Present.

I. ἔοιμι ἔοις ἔοι	— —	εἶμεν — εἶεν
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SUBJUNCTIVE.—Present.

Sing.	Dual.	Plur.
I. ἔω, εἴω ἔης, εἴης ἔη, εἴη, ἦσι, ἔησι, εἴησι	— — — —	ἔωμεν, εἴομεν, — ἔωσι, εἴωμεν, — ἔησι ὧμες — —

INFINITIVE.—Present.

I. ἔμεν, εἴμεν
D. ἔμεναι, εἴμεναι, ἦμεν, ἦμες, εἴμες
Æ. ἔμμεναι
P. ἔμμεν

Future.

P. ἔσσεσθαι

PARTICIPLE.—Present.

I. ἔων	ἐοῦσα	ἐόν
D. —	εὔσα, ἐοῖσα, ἕασσα	—
Æ. εἶς	εἶσα, ἕασα	ἔν

Future.

P. ἐσσόμενος¹

¹ This Verb will appear less irregular, if it is observed that it forms its tenses in every Dialect from ἔω, ἐμὶ, ἐεμὶ or εἰμὶ, and ἐσεμὶ. From ἔω are formed ἔεις, ἔει, contracted into εἶς, εἶ; and from its Future ἔσω is formed its Middle ἔσομαι. From ἐμὶ and ἐσεμὶ are formed ἐτέ, ἐσετέ or ἐστὶ, &c. From εἰμὶ we have εἰσὶ, &c. Thus the tenses of the Verb *sum* are formed from *sum, fuo, forem, ἔω* and *εἰμὶ*.

Changes of Letters by the Dialects.

A is put for

E, D. αἶκα for αἶκε, μέγαθος for μέγεθος, ἀγοράασθαι for ἀγοράεσθαι.

So in Latin *maneo* from μένω, *annus* from ἔννος.

H, Æ. φάμα for φήμη, μάτηρ for μήτηρ, μάλον for μήλον; hence the Latin *fama*, *mater*, *malum*. *I.* βεβαῶς for βεβηῶς, from βεβηκῶς.

N, I. in the 3d Person Plural κείατο for κείντο; Port. *Lisboa*, for *Lisbon*.

O, D. εἵκασι for εἵκοσι; *aratum* from ἄροτρον, *haud* from οὐδ'.

γ, A. διδόασι for διδοῦσι; *L. calix* from κύλιξ, *canis* from κυνός.

Ω, D. μουσαῖν for μουσῶν.

EI, D. κλαῖδας for κλειῖδας.

OT, D. Αἰνεία for Αἰνείου.

It is added, ἄσταχυς for στάχυς, ἀσπαίρω for σπαίρω.

It is dropped, ἄλτο for ἤλατο, *mulgeo* from ἀμέλγω, *balneum* from βαλανεῖον, *palma* from παλάμη.

*B*²

Δ, Æ. βέλεαρ for δέλεαρ; *bis* from δις; *bellum* for duellum.

Θ, L. *alibi* from ἄλλοθι, *uber* from οὐθαρ.

M, Æ. βύρμαξ for μύρμιξ; *F. marbre* from marmor.

Π, D. βικρὸς for πικρὸς; *ab* from ἀπ', *sub* from ὑπ', *buxus* from πυξὸς, *comburo* from πυρόω; *bishop* from episcopus.

¹ This is by no means a complete list of the changes. The reader's attention will easily increase it.

It must however be noticed that these changes do not take place indiscriminately. Thus, if the Attics changed σὺν into ξὺν, it must not be concluded that they changed σὺ into ξὺ, συκῇ into ξυκῇ, &c. The authority of the best writers is the only sanction.

² The Mutes are commutable with those of the same organ: thus β with the other *Labials* π and φ, to which may be added μ and ψ. The modern Greeks use μπ for β.

T, P. κάββαλε for κάτβαλε; *libra* from λίτρα.

Φ, D. Βίλιππος for Φίλιππος; *ambo* from ἄμφω, *balæna* from φάλαινα, *nebula* from νεφέλη.

V. Βάρρων from Varro; *ferbui* from *ferveo*; S. Pablo for Paulo.

It is added to μ in μεσημβρία for μεσημερία; *bibo* from πίνω; S. *hombre* from homo; F. *chambre* from camera; E. *number* from numerus.

It is inserted for the Digamma in the Laconian Dialect, ὦβὸν for ὦφὸν or ὦόν.

Γ¹

B, D. γλέφαρον for βλέφαρον; *glans* from βάλανος.

K, A. ἄγμητες for ἄκμητες, ἔοιγμεν for εἰοίκαμεν; L. *guberno* from κυβερνῶ, *angulus* from ἀγκύλον, *cygnus* from κύκνος, *plaga* from πλάκη; Γάϊος for Caius; *guitar* from κιθάρα.

X, L. *ango* from ἄγχω.

It is added, γνώφος for νέφος.

It is dropped, αῖα for γαῖα, ἰὼ for ἐγὼ, hence the Italian *io*, I; *lac* from γάλα; *natus* for gnatus; *giant* from gigas.

It is put for the Digamma, γέντο for φέντο, γοῖνος for φοῖνος or οῖνος. It becomes an aspirate, S. *hermano* from germanus.

Δ²

Γ, D. δᾶ for γῆ; *dulcis* from γλυκύς.

Z, D. μαδὸς for μαζὸς;³ *odor* from ὄζω.

Θ, L. *Deus* from θεός, *inde* from ἐνθεν; *daughter* from θυγάτηρ, *door* from θύρα; *murder* for murther, *Bedlam* for Bethlem.

¹ Γ is commutable with the other *Palatals* κ and χ, and with ξ.

² Δ is commutable with the other *Dentals* θ and τ, and with ζ, λ, and ν.

³ Or, in other words, omitting σ, for ζ is composed of δς.

Σ, *I.* ὀδμή for ὀσμῇ; *D.* ἴδμεν for ἴσμεν, κεκαδμένος for κεκασμένος; *medius* from μέσος.

Τ, *P.* καδδύναμιν for κατ' δύναμιν; πέδα for μετὰ; *mendax* from *mentior*; *S.* todos from totus, ciudad from civitas.

It is added, ὕδωρ from ὕω, ἀνδρὸς for ἀνρὸς;¹ *medulla* from μυελὸς; *prodes* for *proes*, *redeo* for *reeo*, *med* for *me*, *tender* from *tener*.

It is dropped, ἰωκὴ for διωκὴ, αἵμων for δαίμων; *ros* from δρόσος.

E

A. A. λεῶς for λαὸς; *talentum* from τάλαντον; *exerceo* from arceo.

H. I. ἔσαν for ἦσαν, ξερὸς for ξηρὸς; *fēra* from φήρ.

I. L. *Musæ*² from Μοῦσαι; *cælum* from κοῖλον; *mare* for *mari*, *sibe* for *sibi*.

O. D. σεῦ for σοῦ; *genu* from γόνυ, *pedes* from πόδες.

T. L. *pejero* from *juro*.

Ω. L. *stamen* from στήμων.

It is added, *A.* ἐώρακα for ὦρακα, ἐθέλω for θέλω; *I.* ἀδελφεὸς for ἀδελφὸς; Λατεῖνος from *Latinus*,³ Ἀντωνεῖνος from *Antoninus*; *lateo* from λάθω, *pileus* from πῖλος.

It is dropped, μουῦ for ἐμοῦ; *I.* βάλε for ἔβαλε; *A.* ἥρως for ἥρωες; *ruo* from ἐρύω, *libo* from λείβω, *nuo* from νεύω; *maritus* for *mareitus*, *Vertumnus* for *Vertomenos*.⁴

Z

Γ, *Æ.* φύζα for φυγή.

Σ, In the Old Doric, ζμικρὸν for σμικρὸν.⁵

¹ See p. 12. n. 2. To prevent the position of *r* after *n*, *d* is inserted in *tendre* from *tener*, *viendrai* from *venir*. Thus we say *Deanery* for *Deanry*; and the vulgar *Henery* for *Henry*.

² Originally *Musai*.

³ Originally *Lateinus*.

⁴ The Greek Passive form is found in many other words, thus *alumnus* for *alomenos*, *fortuna* for *fortunena*, *autumnus* for *automenos*; so *catechumen* from *κατηχούμενος*.

⁵ This change may be traced in our Western Dialect.

H

A, I. *πρῆγμα* for *πρᾶγμα*, *σοφίη* for *σοφία*, *ὄρῃν* for *ὄρᾶν*.¹

E, I. *βασιλῆα* for *βασιλέα*, *ἤπειτα* for *ἐπειτα*; P. *τιθῆναι* for *τιθέναι*.

Αι, B. *παλῆος* for *παλαιός*.

Ει, D. *κῆνος* for *ἐκεῖνος*.

Ευ, L. *Ulysses* from *Ὀδυσσεύς*.

It is added, P. *ῆν* for *ἦν*; D. *ὅτιῃ* for *ὅτι*; *acies* from *ἀκίς*.

It is dropped, A. *εἶμεν* for *εἴημεν*; *Mars* from *Ἀρης*; *audibam* for *audiebam*.

Θ

A, Æ. *ψύθος* for *ψεῦδος*, *Προμηθεύς* from *μῆδος*.

Σ, A. *δυθμῇ* for *δυσμῇ*;² I. *πεπεῖθαι* for *πεπεισμένοι εἰσί*.

T, I. *κιθῶν* for *χιτών*.

It is added, Æ. *πέπονθα* for *πέπονα*; D. *διχθα* for *δίχα*.

It is dropped, D. *ἐσλὸς* for *ἐσθλὸς*; *minuo* from *μινύθω*.

I

A, A. [*ταυτὶ* for *ταῦτα*; *machina* from *μηχανή*, *simul* from *ἅμα*, *sine* from *ἄνευ*; *contingo* for *contango*.

E, I. *πόλιος* for *πόλεος*; D. *σιὸς* for *θεὸς*; *in* from *ἐν*, *plico* from *πλέκω*, *legitis* from *λέγετε*, *animus* from *ἄνεμος*; *puppim* for *puppem*.

H, anciently, *ιμέρα* for *ἡμέρα*; *vestis* from *ἐσθῆς*.

N. D. *ἐνδοῖ* for *ἐνδον*.

K, *fruit* from *fructus*.

¹ The Attic adopts this Doric change in *διψῆ*, *ζῆ*, *πεινῆ*, *χρηται*, and *χρησθαι*.

² Perhaps this mode arose from an imperfect pronunciation, which in this case we should call *lispings*. Thus the *θ* was by the Dorics pronounced *δ* and *ζ*, as the English *th* is by foreigners, *dat* and *zat* for *that*.

O, A. δευρὶ for δεῦρο; *cinis* from κόνις, *imber* from ὄμβρος, *caulis* from καυλός, *legimus* from λέγομεν.

Υ, D. μοῖσα for μοῦσα; *dulcis* from γλυκὺς, *garrus* from γαρύω; *optimus* for *optumus*.

ΟΥ, L. *animi* from ἀνέμου.¹

It is added, I. εἶμεν for ἔμεν; τοῖσι for τοῖς; P. ξεῖνος for ξένος,² παρὰ for παρὰ; A. ἐνὶ for ἐν; *mina* from μνᾶ; *Καίσαρεια* from *Cæsarea*; *peculii* from *peculi*;³ F. *bien* from *bene*.⁴

It is dropped, A. ἐς for εἰς; κλάω for κλαίω; D. λέγεν for λέγειν; *Medea* from Μήδεια, *dextera* from δεξιτέρα, *est* from ἐστὶ, *mel* from μέλι, *legunt* from λέγοντι; *pepper* from πέπερι; *inquam* for *inquami*, *sum* for *sumi*, *gradus* for *graduis*, *doctum* for *docitum*.⁵

K.

Γ, L. *arceo* from εἶργω; *misceo* from μίσγω; *actum* for *agtum*, *lece* anciently for *lege*, *macistratus* for *magistratus*.

Π, I. κοῖος for ποῖος.

Σ, L. *cum* from σύν.

Τ, D. ὅκα for ὅτε; P. κακκεφαλὴν for κατ' κεφαλὴν.

¹ Probably from ἀνέμοιο, which was shortened into ἀνεμοι, and became the Genitive *animi*, in the same manner as the Nom. Plural is formed from ἀνεμοι.

² This is a most convenient letter for Poets, an advantage equalled only by the power of doubling the consonants. They use at pleasure ἐμεῖο for ἐμέο, εἵνεκα for ἔνεκα, εἶως for ἔως, εἶπω for ἔπω, θείω for θέω, κλείω for κλέω, &c.

³ Till the end of the reign of Augustus, the Gen. of Nouns in *ius* and *ium* was in *i*, as *Corneli*, *consili*, *peculi*: the only difference then between the Genitive and the Vocative was in the Accent, the Gen. of *Valerius* was *Valéri*, the Voc. *Váleri*. Afterwards the *i* was doubled in the Genitive.

⁴ The common people in this, as in other instances, resume the original, and pronounce *ben*.

⁵ C had the sound of *k*; hence *docitum* was easily abbreviated to *doktum* or *doctum*: thus *audacter* for *audaciter*.

X, I. δέκομαι for δέχομαι; *lancea* from λόγχη.

It is added, *specus* from σπέος, *nunc* from νῦν.

It is dropped, τετληῶς for τετληκῶς;¹ *aper* from κάπρος; *hodie* for *hoc die*; F. *pie* from *pica*.

Δ.

Γ, L. *sileo* from σιγάω.

Δ, L. *Ulysses* from Ὀδυσσεύς, *lacryma* from δάκρυμα; It. *ellera* from *hedera*.

I, F. *fille* from *filia*.²

N, A. λίτρον for νίτρον, πλεύμων for πνεύμων; P. ἀλλέγω for ἀναλέγω; *lymphæa* from νύμφη, *Palermo* from Πάνορμος.

P, L. *lilium* from λείριον; *intelligo* for *interlego*; *pilgrim* from *peregrinus*.

T, P. κάλλιπε for κατάλιπε.

It is added, *relligio* for *religio*; *syllable* from *syllaba*.

It is dropped, εἴβω for λείβω; *pulex* from φύλλα.

Μ.

B, D. τερέμινθος for τερέβινθος.

N, λαμβάνω for λανβάνω; L. *musam* from μουσαν, *Deum* from θεόν, *essem* from εἶην.³

Π, Æ. ματέω for πατέω; *somnus* from ὕπνος.

It is added, ἔρεμβος for ἔρεβος, ὄμβριμος for ὄβριμος, πίμπλημι for πίπλημι, μάργος for ἀργός, μόσχος for ὄσχος, μοχλός for ὄχλος; *Mars* from Ἄρης, *decem* from δέκα, *mons* from ὄρος.

It is dropped, ἴα for μία; *scipio* from σκίμπων, *imitor* from μιμοῦμαι; *circueo* for *circumeo*.

It is transposed, *forma* from μορφή, *num* from μῶν.

Ν.

I, D. αἰέν for αἰεί.

¹ In this case the preceding vowel is sometimes shortened, as βεβαῶς for βεβηκῶς.

² Hence the reason will appear why *l* is *mouillée* in *fille*, *famille*, and not in *mille*, *ville*.

³ M was anciently put for ν before β, μ, π, φ, ὁ, as τὴν πόλιν. Thus in Latin inscriptions, *in perpetuum*. On the same principle it is put for ν and τ in words compounded of ἀνά and κατά before β, μ, π, φ, as ἀμφαδόν, καμμίξας.

Λ, D. ἤνθε for ἤλθε.

Μ, L. *ne* from μή; *quendam* for *quemdam*, *tanquam* for *tamquam*.

Ρ, L. *plenus* from πλήρης, *donum* from δῶρον, *mons* from ὄρος, *pons* from πόρος.

Σ, D. ἐν for ἐς, ἐντὶ for ἐστὶ; Æ. τετύφων for τετυφῶς; *housen* anciently for *houses*.

Τ, D. καννεύσας for κατανεύσας; *pinus* from πίτυς.

It is added, D. πίνω for πίων; νήδυμος for ἡδυμος; Κάτων for *Cato*; *rango* from πάγω, *cincinnus* from κίκιννος, *magnus* from μέγας; *totiens* for *toties*; *lantern* for *laterna*.

It is dropped, Ι. μείζοα for μείζονα; Æ. τυψάντω for the Attic τυψάντων, hence L. *amanto*; *draco* from δράκων, *Plato* from Πλάτων; *trado* from transdo, *island* from *insula*.

It was anciently preserved in Composition, *inrideo* for *irrideo*, *conludo* for *colludo*.

Ξ.

Ζ, L. *rixor* from ἐρίζω.

Κ, D. ξοινὸς for κοινὸς; *sextus* from ἕκτος.

Σ, Α. ξὺν for σὺν;¹ *Ajax* from Αἴας, *pix* from πίσσα; *Ulyxes* for *Ulysses*.

It is added, *cornix* from κορώνη.

It was preserved in Composition, *exfociunt* for *effugiunt*.²

Ο.

Α, D. τέττορες for τέσσαρες; πόλεμος from παλάμη, as *pugna* from *pugnus*; πόϊς for παῖς; *domo* from δαμῶ.

Ε, Α: λέλογα from λέλεγα; *novus* from νέος; *oleum* from ἔλαιον; anciently *voster* for *vester*.

Ι, L. *olli* for *illi*.

Τ, L. *nox* from νύξ, *ancora* from ἄγκυρα; anciently *dederont* for *dederunt*, *servom* for *servum*, *colpa* for *culpa*.

¹ The Doric puts ξ for σ in the Future of Verbs in ξω, σσω and ττω, as καθίξω for καθίσω.

² Ξ is formed of κς; the Æolian and Latin Dialects transpose the letters, as σκένος for ξένος, ασκία for ἄξινη.

Ω, I. ζή for ζωή; Æ. ὄρα for ὥρα.

It is added, P. φόως for φῶς; D. θυγάτηρ for θυγάτηρ, εἰλήλουθα for εἰλήλυθα; Αὔγουστος from Augustus, σουδάριον from *sudarium*;¹ οπαῖος from παχύς.

It is dropped, D. μύσα for μουσα, whence *musa*; οἶμαι for οἶομαι; *hi* from οἱ, *dentes* from ὀδόντες, *nomen* from ὄνομα, *Zephyri* from ζέφυροι, *ab* from ἀπό, *fors* from φόρος, *gens* from γένος, *mens* from μένος, *mors* from μόρος.

Π.

B, L. *paræ* from βαβαί; *stipo* from στείβω; *scripsi* for *scribsi*.²

K, D. πύαμος for κύαμος; *lupus* from λύκος.

M, Æ. ὄππατα for ὄμματα; πέδα for μετά.

T, D. σπάδιον for στάδιον; Æ. πίσσυρες for τέσσαρες, πέμπε for πέντε,

W. *pymp*; P. κάππεσον for κατάπεσον; *rauo* from τάως.

Φ, I. ἐπέξης for ἐφέξης; *purpura* from πορφύρα.

Ψ, L. *pulex* from ψύλλα.

It is added, *lapis* from λαῖας; *sumpsi*, *sumptum* for *sumsi*, *sumtum*.

It is dropped, *latus* from πλατύς; F. *sur* from super.

Ρ.

Δ, L. *meridies* for *medidies*, *auris* from audio.

Λ, D. φαῦρος for φαῦλος; φράγελλον from *flagellum*.

N, L. *dirus* from δεινός, *legere* from λέγειν, or, in the Comparative, from ων.

Σ, A. ἄρρην for ἄρσην; D. κλέορ for κλέος; *turris* from τύρσις, *celer* from κέλης, *cruor* from κρύος, *heri* from χθέσι, *legero* from λέξω, i. e. λέγω.³

T, P. κὰρ ῥόον for κατ' ῥόον; *parricida* for *patricida*.

¹ This derivation exhibits a curious mixture of both languages: ὕω, ὕδωρ, *sudor*, *sudarium*, σουδάριον.

² This change probably arose from the supposition that ψ was always expressed by ps. But λείψω from λείβω is λείβσω, as from λείπω it is λείπσω. Thus *scribsi* as properly comes from *scribo*, as *repsi* from *repo*. See page 52.

³ The Greek form is preserved in *faxo*, *adaxo*, and in *levasso*, &c.

It is added, *nurus* from *νυὸς*, *musarum* from *μουσάων*, *eram* from *ἔα*.

It is dropped, *D.* *αἰσχίων* for *αἰσχρίων*, *ποτὶ* for *πρὸτὶ* ; *lectus* from *λέκτρον*.

It is transposed, *D.* *κραδία* for *καρδία* ; *rapax* from *ῥαπαξ*, *cerno* from *κρίνω*, *serpo* from *ἔρπω*, *tener* from *τέρην*.

Σ.

Δ, *L.* *rosa* from *ῥόδον*.

Ζ, *L.* *patrisso* from *πατρίζω* ; *massa* from *μάζα*.

Θ, *D.* *Σιὸς* for *Θεὸς*, *Ἀσάνα* for *Ἀθήνη*, *ὀρσὸς* for *ὀρθὸς*, *δὸς* for *δόθι* ; *loves* for *loveth*.

Α, *Ἀννίβας* from *Annibal*.

Μ, *A.* *πέφασμαι* for *πέφαμμαι*.

Ν, *D.* *λέγομες*, *L.* *legimus* from *λέγομεν* ; *Æ.* *γελαΐς* for *γελαΐν* or *γελαῖν*.

Ξ, *A.* *τεθνήση* for *τεθνήξῃ* ; *sestus* for *sextus*, *visit* for *vixit*.

Ρ, *L.* *arbos* anciently for *arbor*, *quæsere* for *quærere*.

Τ, *L.* *ossa* for *ὀστᾶ*.

Χ, *L.* *ensis* from *ἔγχος*.

It is added,¹ *Æ.* *σῦς* for *ύς*, hence *L.* *sus* ; *σμικρὸς* for *μικρὸς*, *κέλσω* for *κελῶ*, *πελόμεσθα* for *πελόμεθα*, *σήμερον* for *ἡμερον*, *ἔσπετε* for *ἔπετε* ; *super* from *ὑπέρ*,² *nos* from *νῶ* ; *Σύλλας* from *Sylla* ; *Scarpanto* for *Carpathus*.³

¹ In old inscriptions we find *conjunxs*, *vixsit*, *uxsor*, &c. But probably the engravers of inscriptions were not more correct in Italy than they are in England. In France their ignorance is still more glaring: the word *Hotel* is written *Autel*, *Hostel*, *Ostel*, *Otel*, *Othel*, *Otelle*. *Eau* is written *Au* and *O*.

² The Aspirate is generally expressed in Latin by *s* ; *ἄλῃς*, *satis* ; *ἄλλομαι*, *salio* ; *ἄλς*, *sal* ; *ἐ*, *se* ; *ἔδος*, *sedes* ; *ἐξ*, *sea* ; *ἐπτά*, *septem* ; *ἔπω*, *sequor* ; *ἔρπω*, *serpo* ; *ἡμι*, *semi* ; *ἵστημι*, *sisto* ; *ὄλκός*, *sulcus* ; *ὑδωρ*, *sudor* ; *ὕλη* or *ὕλφη*, *sylva* ; *ὑπέρ*, *super* ; *ὑπὸ*, *sub* ; *ὑπνος*, *somnus* ; *ῦς*, *sus*.

Sometimes the Soft assumes *s* : *ἄλσος*, *saltus* ; *εἰ*, *si* ; *εἰμί*, *sum* ; *ἔνος*, *senex* ; *ἔρω*, *sero* ; *ἴκω*, *sica* ; *οἰκεῖος*, *socius*.

³ *S* or *St* are frequently prefixed to the ancient names of Grecian

It is dropped, *A.* νομιῶ for νομίσω; *D.* φὶν for σφὶν, πᾶα for πᾶσα;
I. φόβεαι for φόβεται; *P.* ὅτις for ὅστις; *tego* from στέγω,
fallo from σφάλλω; *dixe* for dixisse.

T.

Δ, *D.* θέμιτος for θέμιδος; *intus* from ἔνδον, *mutus* from μῦδος;
aput for *apud*; *past* for *passed*.

Θ, *I.* αὔτις for αὐθις; *lateo* from λάθω, *triumphus* from θρίαμβος.

Κ, *D.* τήνος for ἐκεῖνος; *Lutetia* from Λευκετία.

Λ, *L.* *satis* from ἄλις.

Π, *D.* ἄττα for ἄππα; *studium* from σπουδή.

Σ, *A.* θάλαττα for θάλασσα; *D.* τὺ for σὺ, φατὶ for φησὶ, προτὶ
 for πρὸς, λέγοντι for λέγουσι, hence, dropping ι, the
 Latin *legunt*; *quatio* for *quasso*.

It is added, *D.* τοὶ for οἱ; *A.* πτόλις for πόλις; *plecto* from πλέκω,
terra from ἔρα; *lintheum* from *linum*; *rettulit* for *retulit*;
F. aime-t-il for *aime il*, where *t* is restored from the
 original *amat*.²

It is dropped, *D.* ἥγανον for τήγανον; *perna* from πτέρνα; *possum*
 for *potissum*; *F.* vie from *vita*.

places, because the Preposition and the Article have been taken as a
 part of the name. Hence from *eis τὴν Δίαν*, to *Dia*, they have formed
Standia, from Lemnos *Stalimene*, from Cos *Stanco*, from Thebes
Stibes, &c. Thus Constantinople is called by eminence *Stanboul*,
 from *eis τὴν πόλιν*; Troas *Eski-Stanboul*, i. e. the old city.

¹ The Cretan, Lacedæmonian and Pamphylian dialects put the
 aspirate for σ, as πᾶά for πᾶσα, μῶά for μούσα.

² These expedients to prevent the hiatus are natural to all lan-
 guages. Various letters are interposed for this purpose. Thus in
 English the vulgar add *r* to a word ending in *a* before a vowel, as
idea-r-of for *idea of*.

τ.

A, Æ. σύρκας for σάρκας; *calix* from κύλιξ; *Hecuba* from Ἑκάβη; πίσυρες for τέσσαρες; *triumphus* from θρίαμβος; *further* for *farther*.

B, L. *aufero* for *abfero*.

E, D. ὀμηγυρῆς for ὀμηγερεῖς; *nubes* from νέφος; *tuus* from τεός, *unus* from ἐνός, *ulcus* from ἔλκος, *scorpus* from σκόπελος; *faciundum* for *faciendum*.

I, I. βύβλος for βίβλος;¹ *carnufex* for *carnifex*, *lubens* for *libens*.

Λ, D. αὔμα for ἄλμη.²

O, Æ. ἐμεῦ for ἐμέο, θεῦς for θεός, hence the Greek termination *ος* became *us* in Latin; ὄνυμα for ὄνομα, hence ἀνώνυμος, *anonymus*; *purpura* from πορφύρα, *Ulysses* from Ὀδυσσεύς, *bulbus* from βόλβος, *legunt* from λέγοντι.

Ω, L. *fur* from φῶρ, *ulna* from ὠλένη, *brachium* from βραχίον.

It is added, I. εὔκηλος for ἔκηλος; P. μουῖνος for μόνος.

It is dropped, P. τρίπος for τρίπους; *volo* from βούλω, *parum* from παῦρον; *sæclum* for sæculum, *Hercle* for *Hercule*; *single* from *singulus*; S. *hablar* from *fabulari*.

Φ.

B, L. *fremo* from βρέμω, *triumphus* from θρίαμβος.

Θ, D. φῆρ for θῆρ, hence *fera*; *foris* from δύρα.

K, L. *fleo* from κλαίω.

Π, A. ἀσφάραγον for ἀσπάραγον;³ *Bosphorus* from Βόσπορος,

¹ The modern Greeks pronounce υ like ι, i. e. like the French *i grec*, or *y*.

² This change has been adopted in the French language, thus *autre* from *alter*, *chaud* from *calidus*, *haut* from *altus*; *au* for *à le*.

³ The Attics generally change π into φ, and κ into χ, after σ, as σφόγγος for σπόγγος, σκελίδες for σκελίδες.

trophæum from τροπαῖον; *fire* from πῦρ; *father* from πατήρ; *for* from pro; *fish* from piscis.

X, L. *flos* from χλόος.

It is added, Æ. φρίγος from ῥίγος, hence L. *frigus*; *frango* from ῥήγνυμι.

It is dropped, ἦν for ἔφην. It becomes a simple aspirate, as *heu* from φεῦ, *herba* from φερβή; S. *hacer* from *facere*.

X.

Γ, G. *ich* from ἐγώ. Hence in English, dropping the guttural, I. Θ, D. ὄρνιχος for ὄρνιθος.

It is dropped, *læna* from χλαῖνα, *aranea* from ἀράχνη.¹ Sometimes it becomes a simple aspirate, as *humi* from χαμαί.

Ψ.

Σφ, D. ψὲ for σφῆ, hence *ipse*.

It is dropped, ἄμαθος for ψάμαθος.

Ω.

A, I. θώῡμα for θαῡμα; κρώζω for κράζω; P. ἡβῶω for ἡβάω.

E, P. πλώω for πλέω.

H, A. ἐρῥώγως for ἐρῥήγως; *pronus* from πρήνης, *cor* from κῆρ.

I, A. ἀφέωκα for ἀφεῖκα.

O, A. πόλεως for πόλεος; *Stōicus* from στοά.

Υ, I. μῶ for μῦ.

Αυ, I. τρῶμα for τραῡμα; *plodo* for *plaudo*, *codex* for *caudex*, *sodes* for *si audes*.

Ου, A. λεῶ for λαοῡ; I. ῶν for οὔν; D. μῶσα for μουῖσα; *Deos* from θεοús.

It is added, P. γελώων for γελῶν.

It is dropped, D. ἀμυθὰν for ἀμυθάων; *cornix* from κορώνη.

¹ X was a guttural, a sound, which does not exist in Latin. The French and Italian languages have rejected it, and in English it has totally ceased.

DIGAMMA.

THE old Dialects of Greece admitted few, or no Aspirates. The Digamma was calculated to prevent the hiatus, which the concurrence of vowels would produce.¹ Aspirates were afterwards introduced into all the Dialects,

¹ The form of this character was at first a Gamma reversed, then a Gamma: afterwards a double Gamma, F, whence it derives its name. Hence it has sometimes been written Γ, as Γάβιοι for Φάβιοι, Γέθεν for Φέθεν, Γέντο for Φέντο, Æol. for έντο, Dor. for έλτο, from έλω, &c. The Emperor Claudian ordered that it should be written J, or F reversed; but probably that form ended with the inscription on his tomb, TERMINA J IT. It has frequently been expressed by B, and sometimes by K, M, Π, P, Φ, X.

It cannot be ascertained with precision what was the pronunciation of the Digamma, which underwent some changes. In its origin it was probably a soft guttural sound, like the German *g* final in *wenig*. Such is the present Greek pronunciation of the Gamma, which may be exemplified in the word *αύγόν*, *an egg*, pronounced *of one*, gutturalizing *one*.

From a guttural the transition was natural to the sound of our *W*. In this state it passed into Italy, under the form of *V*, and retained this pronunciation during the rougher periods of the Latin language.

The frequent recurrence of this sound produced an effect so harsh and inelegant, that in the most polished states of Greece it

except the Æolic, which adhered to the Digamma. Hence

was changed into an aspirate, and in the Æolic and Latin dialects it was softened into F or V, and became the Digamma. The Lacedæmonian dialect, a branch of the Æolic, always pronounced, and generally wrote, the Digamma like B, a letter, which in modern Greece has the sound of V.

The Italians, and the other nations, whose language is derived from the Latin, pronounce the Digamma V, in *vino*, *vent*, &c., like our V. In the Southern provinces of Europe the B and the V are nearly similar in sound; and that the same similarity existed in Latin appears by the deduction of *ferbui* from *ferveo*, and by the promiscuous use of both characters in many words.

The Latin V was frequently expressed in Greek by B, as Βάρρων from *Varro*. And the Greek B was changed in Latin into V, as βάδω, *vado*. V was indeed also sometimes changed into ov; thus *Virgilius* was written Βιργίλιος and Ουιργίλιος, *Nervii* Νέρβιοι and Νερούιοι; but Vossius and other eminent critics give the preference to the more modern form in B.

The change of the sound of W into that of V is not confined to the Greek and Latin; in the rough Arabic language و is pronounced W; but in the soft Persian, which may be called a polished dialect of it, it is sounded V.

According to these principles, it is probable that the Digamma final, or before a consonant, was pronounced like our F, and before a vowel, like our V. Indeed, V and F were so nearly similar, that *Fotum* and *Firgo* were written for *Votum* and *Virgo*. Thus βασιλεὺς is now pronounced *vasilefs*. The analogy subsists in the French *neuf*, *neuve*, and in the English *half*, *halves*. But our pronunciation of the Greek and Latin languages is so different from that of ancient Greece and Rome, that it is perhaps as unnecessary, as it is difficult, to fix the genuine sound of the Digamma.

The German g, commonly expressed by gh in the English language, has shared in South Britain the fate, which the Digamma experienced in many parts of Greece, and is disused. The few instances, in which

it has preserved the name of the Æolic. It has also with great propriety been called the Homeric Digamma. That great Poet adopted the original forms of the Æolic and Ionic Dialects,¹ which threw a majestic air of antiquity on his poetry. This ancient form Homer dignifies by the appellation of the language of the Gods. Virgil, and among the moderns Tasso and Milton, successfully imitated that practice by the introduction of antiquated expressions, which removed their language from the common idiom, and cast a venerable gloom of solemnity on their style. To that principle may, in a great measure, be attributed the frequent use of the Digamma by Homer.

The use of the Digamma having been insensibly abolished by the introduction of Aspirates, the transcribers of the works of Homer neglected to mark it, and at length the vestiges of its existence were confined to a few ancient Inscriptions. The harmonious ear of the Poet led him sedulously to avoid every hiatus of vowels; but the loss of the Digamma has made him inharmonious. To remove the evil in some degree, his Commentators interposed the final ν ,² or the Particles γ , δ , τ ; but these

it is sounded, follow the principle of the Digamma F, as *cough*, *enough*, *laugh*, *rough*, *tough*, *trough*.

¹ It is not to be imagined that Homer adopted arbitrarily the different Dialects. His was the pure appropriate diction of Verse, the classical language of ancient Greece, the source of all that was sublime and beautiful in poetry, and the model of all succeeding poets.

² They have even, by the addition of ν , altered the Case, and consequently the sense, of some words. An instance of this appears in

could be only partially adopted, and were far from exhibiting the Poet in all the charms of his original style. Numberless passages remained in their naked deformity, and exercised the conjectural sagacity of Grammarians and Commentators. Thus in the verse in the opening of the Iliad, *Ἡρώων αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν*, aware of the inharmonious effect of the concurrence of the two ε, they cut off the former. The quantity of the latter created another difficulty. Some doubled the λ, and others asserted that ε was lengthened before the liquid. But there were passages, to which even these and similar expedients were inapplicable. A successful effort was made by the great Bentley to remove these embarrassments. The restoration of the Digamma has at length vindicated the Poet, and displayed the harmonious beauties of his original versification. To give the learner some clue to guide him through these intricacies, an alphabetical table is added of the words of Homer,¹ which either constantly, or generally, admit the Digamma in the initial Vowel.

the last Book of the Odyssey, 312, where *νῶϊν ἐώλπει* has been put for *νῶϊ ἑεῶλπει*.

¹ Some words had originally the Digamma, but had lost it in the time of Homer; thus *ἀνὴρ* is said by Dionysius of Halicarnassus to have been digammated, but no trace of this appears in Homer.

A		ἔθαιρα,	ἑκάστος,
ἄγω,	} to break,	ἔθεν,	ἑκατος,
ἄγνυμι,		ἔθνος,	ἑκηλος,
ἄδω,		εἰδέω,	ἑκητι,
ἄλημι,		εἶδω,	ἑκυρὸς,
ἄλις,		εἶδωλον,	ἑκὼν,
ἄλωμι,		εἵκελος,	ἑλεὸς,
ἄναξ,		εἵκοσι,	ἑλικες,
ἀνδάνω,		εἵκω, to resemble,	ἐλίκωπες,
ἄραιος,		εἵλαρ,	ἐλίσσω,
ἄρδω,		εἰλέω,	ἑλος,
ἄρη,		εἰλύω,	ἐλπὶς,
ἄριστον,		εἰλυφάω,	ἑλπω,
ἄρνες,		εἵλω,	ἑλω,
ἄστυ.		εἵμα,	ἑλωρ,
		εἵργω,	ἐλώριον,
		εἵρω,	ἑνετοι,
E		εἵσκω,	ἑννυμι,
ἔ,		ἑκαθεν,	ἑρῖκα, ¹
ἔαρ,		ἑκάς,	ἑὸς,
ἔδνον,			

¹ Augments often retain the Digamma of the Verb, as ἑολπα from ἑλπω, ἑεῖπα from ἑπω, &c. Many words take a double Digamma, one before the Augment, the other before the Verb, as νυκτὶ *φεφοικῶς*, ἑπειτα *φέβολπα*, &c.

In many compounded words the Digamma is placed in the middle, as προφείδω, ἀφεικὴς, κακόφεργος, &c. It is inserted in several simple words, as ὄφῖς, ὕλφη, &c.

It has been before observed that ι and υ were substituted to the Digamma. Hence to Ἀτρέφδης or Ἀτρεφίδης succeeded Ἀτρείδης; to Ἀχαφὸς Ἀχαιός. Thus ἄω, ἄφω made ἄφσω in the Future, changed into αὔσω; ψάω, ψάφω, into ψαύσω, &c. So χέφω, χεύσω, &c.

ἔπος,
ἔπω,
ἔργμα,
ἐργνύω,
ἔργον,
ἔργω,
ἔρδω,
ἐριήρης,
ἔρρω,
ἐρύω, to draw,
ἔσθης,
ἔσθος,
ἔσπερος,
ἔστία,
ἔταρος,
ἔτης,
ἔτος,
ἐτώσιος,
ἔω, to put on.

H

ἡδύς,
ἡδω,
ἡθος,
ἡϊος,

ἡκα, adv.
ἡνοψ,
ἡρ,
ἡρα,
ἡρη,
ἡρίον,
ἡχη.

I

ιάχη,
ιάχω,
ἴδρις,
ἴεμαι,
ἴκελος,
ἱκμάς,
Ἰλιος,
ἱνες,
ἱνίον,
ἱον,
ιονθάς,
Ἰρις,
ἴς,
ἴσημι,
ἴσος,

ἴσχω,
ἰστίη,
ἴστωρ,
ἰσχύς,
ἰτέα,
ἴτυς,
ἴφι,
ἴφιος,
ἰωή,
ἰωκή.

O

ὄαρες,
οἶδμα,
οἶκος,
οἶνος,
ὄς,
οὔ,
οὔλαμὸς,
οὔλος,
οὔρον,
ὄψ.

Ω

ὦλξ,
ὠς.

The Latin Dialect naturally adopted the Æolic Digamma, which it expressed generally by V, as will be seen in the following list.

ἄγομαι, vagor ;
 αἰών, ævum ;
 ἀλώπηξ, vulpes ;
 ἄορνος, avernus ;
 ἄστυ, vastus ;
 ἀχαιὸς, achivus ;
 ἄω, aveo ;
 βιόω, vivo ;
 βόες, boves ;
 δῖος, divus ;
 εἰδέω, video ;
 εἴκατι, viginti ;
 ἔλω, volvo ;
 ἔμω, vomo ;
 ἐνδίκω, vindico ;
 ἔνετοι, veneti ;
 ἔντερος, venter ;
 ἔρχω, vergo ;
 ἔρος, servus ;
 ἔρω, verto ;
 ἔσθης, vestis ;
 ἐσπέρα, vespera ;
 ἐστία, Vesta ;
 ἔτος, vetus ;
 ἦρ, ver ;
 ἱξος, viscus ;
 ἱόν, viola ;
 ἴς, vis ;
 ἱώ, ivi ;
 κάω, cavo ;

κεραὸς, cervus ;
 κλεῖς, clavis ;
 κόρος, corvus ;
 λαιὸς, lævus ;
 λαρὴ, larva ;
 λεῖος, levis ;
 λούω, lavo ;
 λύω, solvo ;
 μάλη, malva ;
 μάορος, Mavors ;
 μάω, moveo ;
 ναῖος, nævus ;
 ναῦς, navis ;¹
 νέος, novus ;
 νικῶ, vinco ;
 οἶκος, vicus ;
 οἶνος, vinum ;
 οἶς, onis ;
 ὄλω, volvo ;
 ὄχλος, vulgus ;
 ὄω, voveo ;
 παῦρος, parvus ;
 πρίω, privo ;
 ρίω, rivus ;
 σκαιὸς, sævus ;
 ταῶς, pavo ;
 ὕλη, sylvia ;
 ὕω, uvesco ;
 ὠόν, ovum, &c.

¹ Naūs was probably pronounced *nafs*, hence *navis*. Thus Παῦρος, *pasros*, was transposed into *parvus*, νεῦρον into *nervus*.

Sometimes by other letters, among which are B, as *δύω*,
dubium ; *ῥώω*, robur ; *ὔω*, uber.

C, as *ἕτερα*, cetera.

F, as *ἀγορά*, forum ; *ῥμιλος*, famulus ; *αἶλος*, felis
ῖνες, funes ; *ῥω*, fluo.

R, as *βοή*, Boreas ; *εὔω*, uro ; *ἴλαος*, hilaris ; *μούαξ*,
murex ; *μουσάων*, musarum ; *νυδς*, nurus, &c.¹

In English, the Digamma has become W, as *ἔργον*, work ;
νέος, new ; *vallum*, wall ; *vermis*, worm ; *vespa*, wasp ; *vicus*,
way ; *vicus*, wick ; *vidua*, widow ; *fistula*, whistle. It is
pronounced, without being written, in the word *one*.

V, as *δῖος*, divine ; *ἔσθης*, vest ; *ἴον*, violet ; *ναδς*, nave.

¹ The Digamma has been considered as a principal agent in the
formation of Tenses in Latin ; thus from *amo*, *amai*, was formed
amavi ; from *deleo*, *delei*, *delevi* ; from *cupio*, *cupii*, *cupivi* ; from
audio, *audii*, *audivi*. From *amo*, *amavo*, we have *amabo*, from *moneo*,
monebo. Perhaps this analogy may be carried to Plural Cases in *bu-*
This termination was formerly more extensive ; hence we find in
Plautus *audibo*, *Dibus*, *hibus*, &c.

Another formation of the Latin Future has been suggested ;—by
the addition of *βούλομαι* or *amo* to the root of the Verb. Thus *amab-*
is an abbreviation of *amare βούλομαι*, and *regam* of *regere amo*. This
also in Italian from *amare ho*, I have to love, is formed *amerò* ; and
in French from *j'ai à aimer* is formed *j'aimerai*. On the same principle
the modern Greeks prefix *θέλω* or *θε* to the Verb in the Future, as
θέλω γράψει or *δεγράφει*. And the English Future *will*, originally *wo-*
is the same as *βουλ* for *βούλομαι*, and *vol* for *volo*.

PRIMITIVES OF THE GREEK LANGUAGE.

The original form of Verbs, in the opinion of many learned etymologists, consists of two letters, the former denoting the Action, the latter the Person. From these Primitives, or radical elements, spreading out into all the ramifications of vowels and consonants significantly combined, was formed that copious variety of words, which distinguishes the most perfect of languages.

The five simplest combinations are $\alpha\omega$, $\epsilon\omega$, $\iota\omega$, $\omicron\omega$, and $\upsilon\omega$. Of these the last letter denotes the Person,¹ and is changed into other letters to signify the different Persons, Numbers, Tenses, and Moods. The former will be found to indicate some of the principal functions of Nature.

• "A ω , signifies to *breathe*, to *flow*.

! "E ω , to *produce*, to *clothe*.

"I ω , to *send*.

"O ω , to *bear*.

"Y ω , to *pour*, to *rain*.

¹ The first Person of the Active has the force, and the abbreviated form, of $\epsilon\gamma\omega$; that of the Passive, of $\mu\acute{\epsilon}$. The most simple change of the former into the latter formed the Middle Voice. Thus $\epsilon\omega$, *I produce*, *I send* into existence; $\epsilon\epsilon\mu\iota$, or $\epsilon\iota\mu\iota$, *I produce myself*, *I send myself* into existence; or simply, *I exist*, *I am*. "E ω , *I clothe*; $\epsilon\iota\mu\alpha\iota$, *I clothe myself*. From the same principle the origin of the Passive Voice may be deduced.

Gr. Gr.

2 D

After these *Duads*, the next combination consisted of *Triads*, formed by the addition of a Vowel inserted, or a Consonant prefixed or inserted.

1. A Vowel inserted: *αὔω*, to *breathe*; *ἐάω*, to *permit*; *ἰάω*, to *send*; *οἶω*, to *bear*, to *think*.

2. A Consonant prefixed: *ζάω*, to *live*; *δέω*, to *bind*; *κίω*, to *go*; *πόω*, to *drink*; *φύω*, to *produce*.

3. A Consonant inserted: *ἄγω*, to *drive*, to *lead*; *ἔδω*, to *eat*; *ἵκω*, to *come*; *ὄρω*, to *excite*; *ῥδω*, to *flow*.

From these original combinations the formation of Verbs and their derivatives will be deduced.¹ Thus from *ἄγω* are formed *ἄγαν*, *ἀγάλλω*, *ἀγέλη*, *ἀγείρω*, *ἀγορά*, *ἄγρα*, *ἀγυιά*, &c. From *βάω* are formed *βάζω*, *βάθος*, *βαίνω*, *βαιὸς*, *βάλλω*, &c. From *δέω* come *δέος*, *δεῖδω*, *δειλὸς*, *δέμω*, *δεσμὸς*, *δεσπότης*, *δεύω*, *δέχομαι*, *δοῦλος*, &c.

¹ It is remarkable that the Oriental Primitives generally end in Consonants. Thus from the Hebrew,

AR, to *flow*, are derived Aur, *light*, *ἀήρ*, *οὐρανὸς*, *ὁράω*, *ὥρα*, *aura*, *aurora*, *aurum*.

AT, to *fly*, Aet, *a bird of prey*, *ἀετός*.

EL, to *shine*, *ἔλη*, *ἥλιος*, *σέλας*, *σελήνη*.

OR, to *rise*, *ὄρω*, *ὄρος*, *orior*, *origo*, *horreo*, &c.

Hence the study of Hebrew will not only enable the Christian to read the Scriptures with greater accuracy and satisfaction, but will supply the Philologist and the general Scholar with some of the most probable etymologies of many words in the Greek and Latin languages.

GREEK GRAMMATICAL TERMS.

Αἰτιατικὴ, accusative.	Ἐπίθετον, adjective, epithet.
Ἀλλοπαθεῖς, transitive.	Ἐπίρρημα, adverb.
Ἀμετάβολα, immutables.	Εὐθεΐα, nominative.
Ἀντωνυμία, pronoun.	Εὐκτικὴ, optative.
Ἀόριστος, aorist.	Ἐφελκυστικόν, drawn, as ν.
Ἀπαρέμφατος, infinitive.	Ἡμίφωνα, semivowels, the liquids, and σ.
Ἀποθετικόν, deponent.	Θετικόν, simple, positive.
Ἄρθρον, article.	Θηλυκόν, feminine.
Ἀριθμὸς, number.	Κλητικὴ, vocative.
Ἀρσενικόν, masculine.	Κλίσις, declension, conjuga- tion.
Αὔξεις, augment.	Κραῖσις, crasis.
Αὐτοπαθεῖς, intransitive.	Κύριον ὄνομα, proper name.
Ἄφωνα, mutes.	Μέλλων, future.
Βαρὺς, grave.	Μέλλων μετ' ὀλίγον, paulo post future.
Βαρύτονον, having a grave on the last syllable.	Μέση στιγμὴ, half-stop.
Γένος, gender.	Μέσος, middle.
Δασὺς, aspirate.	Μεταπλασμὸς, change.
Διάθεσις, voice.	Μετοχὴ, participle.
Διπλασιασμὸς, reduplication.	Ὄνομα, noun.
Δίχρονον, doubtful.	Ὄνομαστικὴ, nominative.
Δοτικὴ, dative.	Ὄξύς, acute.
Δυϊκὸς, dual.	Ὄξύτονον, oxyton.
Ἐγκλισις, mood.	Ὄρθῃ, nominative.
Ἐκθλιψις, elision.	Ὄριστικὴ, indicative.
Ἐνεργητικὴ, active.	Οὐδέτερον, neuter.
Ἐνεστῶς, present.	
Ἐνικὸς, singular.	

Παθητικὴ, passive.
 Παρακείμενος, perfect.
 Παρατατικὸς, imperfect.
 Παροξύτονον, having an acute
 on the penultima.
 Παρωχημένος, past.
 Περισπώμενον, having a circum-
 flex on the last.
 Πλάγιος, oblique.
 Πληθυντικὸς, plural.
 Πνεῦμα, a breathing.
 Ποσότης, quantity.
 Πρόθεσις, preposition.
 Προπαροξύτονον, having an acute
 on the ante-penultima.
 Προπερισπώμενον, having a cir-
 cumflex on the penult.
 Προσηγορικὸν, substantive.
 Προστατικὴ, imperative.
 Προσῳδία, accent.
 Πρόσωπον, person.
 Πτώσις, case.
 Ῥῆμα, verb.

Στοιχεῖα, letters.
 Στιγμὴ, stop.
 Συγκριτικὸν, comparative.
 Συζυγία, conjugation.
 Συλλαβὴ, syllable.
 Συλλαβικὴ, syllabic (augment).
 Σύμφωνα, consonants.
 Συναλοιφή, contraction.
 Σύνδεσμος, conjunction.
 Συνίξεις, contraction in verse.
 Τελεία στιγμὴ, a full stop.
 Τόνος, accent.
 Ὑγρά, liquids.
 Ὑπαρκτικὸν, substantive (verb).
 Ὑπερθετικὸν, superlative.
 Ὑπερσυντελικὸς, pluperfect.
 Ὑποστιγμὴ, comma.
 Ὑποτακτικὴ, subjunctive.
 Φωνήεντα, vowels.
 Χρονικὴ, temporal (augment).
 Χρόνος, time, tense.
 Ψιλὸν, soft.

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